TWENTY-EIGHT PAGES.

THE NEW YORK DRAMATIC MIRROR

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MARGARET MATHER.

AN AMBITIOUS WORK.

"CALIBAN; a Philosophical Drama Continuing The Tempest of William Shakespeare." From the French of Ernest Rénan, by Eleanor Grant Vickery. The Shakespeare Press, New York.

The ninth publication undertaken by the Shakespeare Society, of New York, is Eleanor Grant Vickery's admirable translation of Ernest Rénan's drama, Caliban, the purpose of which has been to continue The Tempest. At no point comparable with the mighty work it strives to supplement, M. Rénan's drama is nevertheless an interesting, thoughtful and dignified effort of undeniable literary value. The writing is entirely in prose, often of great beauty and of unusual poetic imagery.

In the continuation of The Tempest, Prospero is placed upon the throne of Milan, whither he has returned, accompanied by the dainty Ariel, and Caliban, who wallows on in drunken depravity and vituperation. Gonzalo and Trinculo likewise reappear, their individualities preserved with much nicety. Prospero neglects his dukedom to revel in books, experiments and dreams, and the common people wax rebellious. Caliban, in traitorous infidelity, assumes the leadership of the rebels and seizes the throne, while yet his former master lingers away in heedless revery. At length the truth comes to Prospero by Gonzalo, and the philosopher calls upon Ariel to rebuke the rude usurpers. But the conditions are not as of old, Ariel avows her inability to prevail against the people, and Prospero surrenders everything excepting the right to laugh, for to him the succession of the brute, Caliban, is the acme of absurdity. Then Ariel flies away and Prospero falls dead.

A deep lesson underlies this thoughtful work that must claim the earnest attention of sociologists in every land. M. Rénan practically foretells the final supremacy of the great unwashed.

MARGARET MATHER.

Margaret Mather, a beautiful portrait of whom in her brilliant impersonation of Juliet appears upon the first page of this issue of THE MIRROR, is absorbed in preparations for her elaborate revival of Cymbeline, to be presented in this city at Wallack's Theatre on Jan 25. Miss Mather has played the part of Imogen perhaps a dozen times, about five years ago, and achieved in the role a success so pronounced and distinguished that she then promised to give, some time, a grand revival of Cymbeline, and the time has come at last. The production will be superb, equally as magnificent as that recently given by Sir Henry Irving at the London Lyceum if not even more elaborate. In cast, scenery, costume, effects and every detail, the remarkable play will be given the best possible production. Miss Mather feels that she is now in better condition, mentally and physically, than ever before. She has had plenty of time to study and prepare herself thoroughly for her task, and she believes that the public mind is again turning with favor to the classics. It is her wish to give in future, if her present production meets with the encouragement for which she hopes, an annual Shakespearean revival, presenting in sequence the various plays of the Bard wherein the female role is dominant. She believes that America has talent, brains and ambition equal to those of any land, and she trusts that the press and public may see fit to encourage her effort to bring these attributes to the fore.

After spending a small fortune upon the forthcoming production, Miss Mather is confronted daily by many letters from admiring playgoers who beg her to revive Romeo and Juliet and let go Cymbeline. However discouraging these communications might be to others, Miss Mather regards them philosophically, and promises that she will be seen in her charming portrayal of Juliet during the coming run at Wallack's.

Much interest has been manifested by Miss Mather's offer of $5,000 for a play suitable to herself, and she now announces that she will be only too glad to pay much more for the play she wants. The new work, to fulfil her wishes, will be in three acts, for use after the dainty curtain-raiser, Nance Oldfield, the American rights to which Miss Mather states that she obtained from Ellen Terry.

AN INTERNATIONAL BABY SHOW.

An International Baby Show is announced to open in this city on Jan. 25, in the Gramercy Lyceum, recently known as the Trocadero. The building has been entirely renovated and redecorated throughout in white and gold. The baby show is under the same management that conducted twenty years ago a similar exhibition at Fifth Avenue and Fourteenth Street, when 400 babies were viewed by 36,000 visitors in a fortnight. The coming display, it is expected, will have quite twelve hundred entries, as there will be $1,000 in prizes for the handsomest mother, baby, twins, triplets, and special prizes for freaks, prodigies and midgets. Awards will be made by ballots cast by visitors, each competitor wearing a numbered satin badge and each ticket bearing a blank ballot. Roomy, carpeted platforms, furnished with easy chairs, will accommodate mothers and their charges, and supper will be supplied by the management in a well appointed restaurant. The show will be open daily from 1 to 10 o'clock P. M., and will continue for two weeks.

NARROWLY ESCAPED DEATH.

At the Bangor, Me., Opera House, on New Year's night, there happened an accident of fatal possibility that was applauded by the audience as a part of the play. Robert Mantell was approaching E. A. Eberle, a member of his company, in a scene in which they were the chief figures when just between them fell from the gridiron a bag of sand weighing fifty pounds. The rope holding this curtain weight had parted. A difference of a fraction of a second in the time of the falling of the bag might have meant a fatality. Mr. Mantell turned the incident by interpolating a sentence in his lines, and the audience had no knowledge of the narrow escape of the actors.

THE HOLLANDS IN DR. CLAUDIUS.

Arrangements were perfected last week by which the present management of E. M. and Joseph Holland will be relinquished by Miner and Brooks on Feb. 1, to be assumed by John F. Harley, who will produce on that date Dr. Claudius, F. Marion Crawford's dramatization of his own novel of the same name. The Hollands will appear in the leading roles, and the new play will be seen at the Fifth Avenue Theatre, where they are now appearing.

VIOLET VANBRUGH'S ILLNESS.

The illness of Violet Vanbrugh (Mrs. Arthur Bourchier) continued at Washington last week, and a physician ordered rest and an early return to England. Arthur Bourchier has canceled remaining dates in this country, and the stars and their company will probably sail at once for London.

GOOD WORK WELL DONE.

Baltimore American

The dramatic event of the week has been the passage by Congress of the bill amending the copyright law so as to provide suitable protection to dramatic authors, and deterrent penalties for play pirates. The bill was passed by the House of Representatives and accepted by the Senate, and now goes to the President for his signature. The extent to which play piracy has flourished has long been a crying evil, and dramatists in vain petitioned for protection of their property rights in their own works. Cheap companies, without responsibility, took possession of popular dramas, and played them without a cent of tribute to the rightful owners. The law had no terrors for them, for an injunction obtained in one State was easily evaded in another, and to afford himself any adequate protection the injured dramatist was at the expense and trouble of following the pirates from place, and in the end the men ahead were apt to be the pirates and the lawyers. Some of the pirates, indeed, became so bold, that they openly announced their intention of pirating plays whenever they could, and defended their course of action in open letters.

By the terms of the bill an injunction granted by any United States Judge or Circuit Court is operative all over the land. A most important provision, and, perhaps, one which best secures the dramatist, is the penalty provided for of imprisonment as well as fine, on conviction of illegal performances. The bill was first introduced in Congress by Amos J. Cummings, of New York, two years ago, and among the strong advocates of the measure were Senators Platt and Hill and Hon. William F Draper. THE NEW YORK DRAMATIC MIRROR has a large share of the credit of accomplishing this result, as it worked persistently and effectively for its introduction and passage, and kept up a weekly exposure of flagrant piracies under the heading of 'Under the Black Flag." The effect of this crusade was perceptible, and evidently did much in the way of protecting authors, pending the passage of appropriate legislation. In fact, it is now recognized as an established truth that a movement of this sort is next to impossible of accomplishment without the energetic support of the press. Our dramatic contemporary has the right to rest satisfied in the consciousness of a good and important work well done.

THE JOLLY TWELFTH NIGHTERS.

GOOD FRIEND:

Ye are heare by bidden to ye yearlie Merrie Making of oure Club on Twelfth Night, ye sixth day of January, in ye year of oure Lord MDCCCXCVII.

Request of Mistress Ella Starr.

At ye Berkley Lyceum. Ten of ye clocke.

Present at ye doore.

The above invitation gathered together a perfectly delightful assemblage at the cosy rooms of the Twelfth Night Club last Wednesday evening to enjoy its genuine hospitality.

The merriment began in the theatre with an interesting olio programme, which was followed by a clever conceit by Grant Steward and Ella Starr, entitled A Burning Question in Elysium, which had this cast:

Lady Macbeth	Alice Fischer Harcourt
Portia	Maud Banks
Anne Page	Kate Osterle Stewart
Audrey	May Robson
Beatrice	Lizzie Hudson Collier
Katharine	Adelaide Fitzallen
Juliet	Bijou Fernandez
Ophelia	Maida Craigen
Rosalind	Maud Hosford
Desdemona	Minnie Dupree
Tamora	Amelia Bingham
Viola	Viola Allen
Judith Shakespeare	Ella Starr

After the final curtain, which was marked with decided applause, the loving cup was brought upon the stage, with neat words by Miss Starr, and passed among the members.

Mrs. Harcourt then made the pleasing announcement, to all honest minds, that President Cleveland had approved the act passed by Congress providing for the punishment of "play pirates," and also advised adjournment to the rooms above for social and refreshing pastime.

Joseph Jefferson, William H. Crane, Bronson Howard, Daniel Frohman, Marshall P. Wilder, William Gillette, James K Hackett, Charles Richman, Guido Marburg, Joseph Holland, Giles Shine, Robert Edeson, Burr McIntosh, Joseph Wheelock, Jr., E. L. Davenport, William Harcourt, Edwin Milton Royle, Edwin Stevens, Charles Barnard, Campbell Gollan, Ernest Hastings, Joseph Humphreys, W. H. Crompton, Alice E. Ives, Emma Frohman, Amy Busby, Martha Morton, Mary Mannering, Selena Fetter Royle, Olive Oliver, Ida Conquest, Lizzie Hudson Collier, Kate Jordan, Mrs. Walker Whiteside, Mrs. H. H. Cahoon, Mrs. William Furst, Minnie Wheeler, Bijou Fernandez, and others were noticed among the revellers.

A FIRE IN THE WINTER QUARTERS.

A fire occurred in the Winter quarters of Barnum and Bailey's Show at Bridgeport, Conn., on the night of Jan. 7 that was rendered unusually exciting by the wild frenzy into which it threw the animals of the menagerie. The blaze started in one of the large barns where wagons and hay are stored, and which is in close proximity to the main building, the quarters of the animals. The flames rapidly spread to this building, and in the efforts of the keepers to get the animals out in safety there ensued a scene of great excitement. The elephants, ordinarily tractable, were thrown into a condition of panic and became unmanageable. Four of them broke away from the keepers, and with loud trumpetings rushed out of the grounds, breaking down the board fence as if it were paper. They were finally captured in Seaside Park, and as the flames died away the other animals, which had been frantically leaping about in their cages, became quiet. The main building was saved, but the barns and storage sheds were completely gutted.

THE NEW YORK CLIPPER ANNUAL.

A very useful and attractive volume is "The New York Clipper Annual," which has just been issued for 1897. It begins with a theatrical chronology which exhaustively covers the field for 1896, and it is illustrated by fine half-tone pictures. Following are complete records of events in all of the sports with tables of athletic performances. Apparently no pains have been spared to make the Annual complete and interesting as usual. It is of value to all who desire thorough information of record regarding theatrical and sporting matters.

A THEATRE AT WAYNESBORO, VA.

The Masons of Waynesboro, Va., have decided to establish a theatre in their town by equipping their hall with a stage and scenery. The dimensions of the stage will be 15x30 feet. There will be two dressing-rooms and a seating capacity of 350. The theatre will be ready for use about Feb. 1.

THE SORCERESS OF PALMISTRY.

A benefit performance in aid of the Metropolitan Dispensary and Hospital was given at Wallack's Theatre on Thursday afternoon last, on which occasion a new play called The Sorceress of Palmistry, written by Giles Reynolds Warren, was produced.

The play, while not without some merit, had a very conventional plot, in spite of the fact that it deals with a subject new to the stage, the subject of palmistry. The Sorceress of Palmistry is a woman who is possessed of the "divine gift" of being able to read correctly the past, present and future of persons by looking at their hands. She suffers a deep wrong in the prologue by the murder of a relative, and all through the play seeks vengeance, carrying a small dagger with which to accomplish her purpose. She discovers her victim at a masquerade ball in the last act, and just as she is about to plunge the dagger into his heart, he drops dead, which gives her a chance to remark "Vengeance is mine!" which is the cue for the stage manager to ring down the curtain for the last time.

Other incidents in the play are the raising of a check and the fastening of the crime upon an innocent man. The comedian, assisted by a couple of bicycle girls and a dude, foils the villain, who is promptly dragged off to jail by a policeman in full uniform.

The author has evidently studied Charles H. Hoyt's method of naming his characters. The hero's name is Justin Hart, one of the bicycle girls is Rhoda Wheel; the villains are Curren Crook and Abel Crook, the wealthy dude is Israel Rich, the villain's wife is Verra Evell, the comic man is Swiftleigh Sharpe, and the policeman staggers under the name of Officer Howell Henson. It can be seen at a glance what was the character and line of business of each one.

Mildred Holland played the principal character, Violenta Caballero. She has considerable talent, but had very little opportunity to display it. She spoke her lines well and moved about very gracefully. John F. Ward made the hit of the performance by his clever delineation of a smart clerk. He got a round of applause after each exit. Grace Addison and Nanon Fowler were the bicycle girls, and their wheeling costumes were "dreams." The other performers were Mrs. A. D. Clark, Louise McElroy, Edward Dovorak, Wilson Deal, Taylor Granville, Anna Bodden, Edwin Holland, George D. Baker, Charles Carters, and Matthews Gerwin.

The mounting was not elaborate. In the most dramatic scene, where the Sorceress of Palmistry throws the villain into a big bank vault and shuts the door on him, the vault came very near falling out on top of her, carrying the side of the house with it.

By the way, there was a very original situation at the end of the second act. The proofs of guilt against Justin Hart are very strong, when the Sorceress of Palmistry seizes his hand, and after one swift glance at his palm, declares that she will stake her life upon his innocence, as the mysterious lines between his fingers and his wrist denote that it would be impossible for him to have committed the crime of which he was accused.

The play was produced under the management of Austin Palmer and Harry Branch. The attendance was large.

THE POWDERS WERE EFFECTIVE.

The drawing powers of Charles E. Blaney's A Boy Wanted received unusual but striking illustration the other evening in Providence, when the company was playing to standing room only. A young man of rather seedy appearance approached Charley Bryant at the gallery door and said:

"Look here! I'm a little shy on money just now, but I'm anxious to see this show. If you let me in I'll give you fifteen headache powders."

The young drug clerk was admitted, and there has not been a headache in the company since.

THE CHARACTER OF INNOGEN.

The presence of a character called "Innogen, the mother of Hero," in Augustin Daly's revival of Much Ado About Nothing, has given rise to considerable discussion since this character is not mentioned in any of the Shakespearean editions commonly in use. THE MIRROR is indebted to Everett King of the William Owen company for these interesting comments: "The part of Innogen is omitted in the garbled versions, but in the folios and the quartos of Shakespeare, Innogen appears in the first scene of the first act and the first scene of the second act. The lines allotted to her are usually spoken by Leonato."

JENNIE YEAMANS NOT MARRIED.

A rumor has been industriously circulated recently, to the effect that Jennie Yeamans, who is now a vaudeville star, had been married again. Miss Yeamans denies the rumor emphatically, and declares that she is perfectly satisfied with her present state. She is the principal feature of the bill at Proctor's Twenty-third Street Theatre this week.

AMONG THE DRAMATISTS.

Clay Clement is at work on a romantic comedy to be called A Southern Gentleman.

The members of the American Dramatists Club on the invitation of their fellow-member, Edwin Milton Royle, attended the first performance of Captain Impudence at the American Theatre.

E. M. Alfriend and A. C. Wheeler's new play is scheduled for Broadway production early in February.

Howard P. Taylor is said to have received two offers for his new play, Society Shadows, produced at the Savoy Theatre.

Pauline C Rust, of Boston, and Doré Davidson, of Charles Frohman's forces, have written a drama, entitled An Exchange of Identity. The play treats of theosophy, although the story is said to involve an object lesson rather than an occult study, and is said to have thrilling situations and to possess unusual scenic possibilities.

Robert Drouet's new play, Captain Bob, has been produced with success at San Francisco, and will soon be seen in the East. Mr. Dick, written for the Girard Avenue Theatre company, at Philadelphia, was presented last week.

Jacob Litt will produce Milton Nobles's new drama, beginning March 9, for three weeks, in St. Paul, Minneapolis, and Milwaukee. Mr. Nobles has not definitely decided upon a title for the drama. The company now playing the Last Stroke will be cast in the new production, augmented by the author and Dolly Nobles. Mr. Nobles will play three or four weeks in vaudeville, closing on Feb. 20, and on 22 will join Mr. Litt's company in Chicago to personally conduct rehearsals. The play will be given for the three weeks only this season. In September it will be given an elaborate New York production. On April 1 Mr. Nobles will resume his vaudeville dates.

GOSSIP OF THE TOWN.

The above is a likeness of Corse Payton, the versatile comedian who is now en route presenting a repertoire of comedies and dramas. Mr. Payton is rehearsing three new comedies which he proposes to add to his repertoire. His new play, A Rich Man's Son, by W. H. Post, is said to have made a hit, and his season has been pronouncedly successful.

A. Y. Pearson has leased the Burbank Theatre at Los Angeles, Cal.

Eric A. Clarke has resigned as leading man with Carter's Eastern Fast Mail company, and has been succeeded by George E. Davies.

Tom Pitt, representing William Greet with The Sign of the Cross, who was in the city several days ago, has returned to Boston. Mr Pitt was for many years business manager of the London Lyric Theatre.

Stanley De Lanzo Lewis, late general agent for Davis and Keogh, and Carrie Reynolds were married at Olean, N. Y., on Dec. 15. Mr. Lewis is at present with Gilmore and Leonard in Hogan's Alley, and has charge of the advertising privileges with the Robinson-Franklin Shows during the coming season.

M. B. Curtis last week replaced Alexander Clarke as Ikey Eisenstein in An American Beauty at the Casino.

Florence Simpson, daughter of John Simpson, one of the original Bryant's Minstrels, and Eugene J. McCarthy, a wealthy Jersey City contractor, were married in this city on Jan. 4.

Florence Stevens has brought suit against Hoyt and McKee to recover $50 salary, alleged to be due through a discharge without notice on Jan. 2 at Newark. The case will be tried on Jan. 22.

A matinee performance of Much Ado About Nothing at Daly's Theatre on Dec. 24 netted $2,800. Archbishop Corrigan occupied a box.

Arturo Mutini, "the blind Paderewski," has arrived from Europe for American concert engagements.

Harry E. Allen, of the Daniel R. Ryan company, has been granted a divorce from his wife, Salome Elting.

John Halligan has closed as advance agent for Charles F. Haynes, mind reader.

Harry Elliott, an expressman, was arrested on Sunday night, Jan. 3, for hissing the performance of Sophie Karp at the Windsor Theatre. A rival player is said to have employed him to create a disturbance when Miss Karp appeared.

Eleanor Moretti, Newton Chisnell, and Arnold Daly have retired from the Pudd'nhead Wilson company.

Claud Dillingwater, late of Charles Frohman's forces, has made a hit as Holand Rant, the actor, with Harry Clay Blaney, in A Boy Wanted.

The police prevented the beginning of a play in aid of a Hungarian society at the Central Opera House, on Sunday evening, Jan. 3, and the large audience patiently waited until after midnight, when the performance could be commenced without infringing the Sunday law.

Clay Clement denies a recently published report that he would star jointly with the Rev. Mr. Trego, of Saginaw, Mich., who, it was said, would leave the pulpit for the stage.

Joseph Callahan of Philadelphia, and Beatrice Ingram of New York, were married at Louisville, Ky., on Jan. 1.

E. L. Davenport has received a proposition to star jointly with Carrie Turner next season in a new play adapted from the French by Clyde Fitch.

Despite the fact that the weather was probably the worst of the season in Cleveland, O., Nellie McHenry sang in the streets of that city on Dec. 31, and after each song passed her big hat around for contributions in aid of the poor. Quite a large sum was gathered. While Miss McHenry was singing, the young ladies of her company sold flowers. General James Barnett, president of the Bethel Associated Charities, accepted the money collected and acknowledged it by letter.

Gertrude Claire, whose last engagement was with A House of Mystery, is lying very ill in Roosevelt Hospital, and in all probability will be unable to accept an engagement for some time to come.

Wettelem and Velder will assume the management of Mattie Vickers on Jan 25. She will appear in her own plays, Jacquine, The Cherub and The Circus Queen and will open under her new management at Tarentum, Pa. The company will play only three night and week stands.

Louise Muller, who has been very ill with peritonitis, is said to be out of danger and slowly improving.

Mrs. Mary L. Burell, who has been ill with rheumatism for three months, has fully recovered.

Marie Mather is said to have made a hit as Lady Dunscombe in Jim the Penman, under the management of D. Bonta.

Ed A. Stevens has gone to the City of Mexico in the interest of Loie Fuller, who will soon appear at that capital.

Manager William A. Brady states that if no suitable names are received in response to his $50 prize offer for titles to a pastoral play and a comedy, the works will be produced unchristened and the public will be invited to send in suggestions.

At the meeting of Newark, N. J., Lodge 28, T. M. A., Jan. 3, the following officers were installed: President, Thomas Hanlon; Vice-President, Robert Cisco; Treasurer, John C. Lacey; Recording Secretary, William H. Reed; Financial Secretary, H. A. Schroder; Assistant Financial Secretary, J. C. Payne; Marshal, Walter Newby; Sergeant-at-Arms, Frank O Neil; Trustee, Louis Waldmann. The lodge will hold its annual ball at the Kruger Auditorium Feb. 25.

SCENES FROM CURRENT PLAYS.

SADIE KIRBY. ALEXANDER CLARK. MABEL HOUTON.

CASINO. AN AMERICAN BEAUTY. ACT. III.—SCENE: MONTE CARLO.

Ihey Einstein, the two Casino girls and chorus.

THE FEMININE VIEW.

I sat in a theatre the other afternoon behind two hats. They were two of the most gorgeously elaborate creations that I have seen this season.

One was a picture hat of black velvet with a soft, crushed crown and plumes that reminded me of a hearse. They were arranged in a fan at the back spreading out from a big Rhinestone buckle which rested on the wearer's Leslie-Carter hair in a most fetchingly artistic manner.

The other hat was one of those green and blue affairs with perky bows of taffeta ribbon and quills aggressively protruding from everywhere on its surface. There was a scrap of yellow lace, too, and some roses. The play? Oh, the hat's the thing!

•••

I have discovered the secret of Anna Held's popularity. It's her shiver. Have you seen her shiver? When she sings "Won't You Come Out and Play With Me?" she shivers in a deliciously mysterious manner difficult to described and impossible to imitate. I know, for I tried to imitate it the other day for an hour before a pier glass. It's the very newest thing in histrionic effort, and the Held doesn't need to have it copyrighted. It's hers! She saw it first!

•••

A few days ago the Matinee Girl was on a train coming from Lakewood, when in came Neil Burgess at one of those Lonelyville stations so frequent on the road. His arms were full of holly and mistletoe and Christmas greens, and he looked happy. Business knockouts have evidently failed to quench his holiday enthusiasm, and a spirit like that deserves to have its evergreens change to laurels before another year is out. May '97 smile on him and all of those upon whom Fortune has chosen to smile during the old year!

•••

John Drew wrote to a Sunday paper a few weeks ago answering a letter which asked if he were perfectly happy. He said he was. Of course if he continues to make this assertion he is bound to end up in a museum. The "lecturer" will say: "On the next platform, ladies and gentlemen, you will see a man in a tweed suit, pink shirt and old gold cordurov waist coat. He claims to be perfectly happy. Observe his lifelike manner and the magnificent way in which his clothes fit him. His love for violent color effects is the only eccentricity he has thus far developed."

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Now that Dickie Harlow and Johnnie Bennett have become vaudevillians, and the Marion Manola-Masons and the Everybodyelses threaten to go the broad way which leads to the after-breakfast theatres, it seems to me as though the day of the short sketch and the monologue were at hand. One-act plays have been passed by for years by theatrical managers as though almost worthless, and yet to many there is no more delightful form of entertainment than that offered by the late Rosina Vokes—three short plays in an evening.

We are a quick people, and the day has gone by when we were content to wait between the acts while the heroine hung over a cliff. I think the day of the one-act play is going to dawn suddenly. And we all have a few of them, we girls and chappies in the literary set.

•••

The American flag hung out of Marshall Wilder's window at the Alpine the other Sunday morning, which signal always means that the little man is at home. After Chauncey Depew he is the most popular man in New York, and those impromptu Sunday morning receptions are most enjoyable events. He tells some brand new stories, too. One of them is this:

Uptown asks a friend of his: "Say, do you know Harlem flitte? He lives up your way." And the friend replies: "Oh, yes. We ride down town mornings in the New York cable cars and we're thrown together a good deal!"

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Over at the Poultry Show there were any number of fowls that looked like well-known actors. There was a cochin China that had Paderewski's head, and a bantam that reminded me of Jimmie Powers. There was a black-and-white bird with a fine strut that was Oscar Hammerstein to the dot, and there were the five bad Barrisons duplicated in five fluffy immoral looking little bare-legged hens who didn't do a thing but wink at one.

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It was 3 o'clock in the afternoon. In a Broadway car crawling through the street sat four men in evening dress accompanied by four women carrying fans and opera-glasses and wearing evening bonnets and opera wraps.

"They have been out all night, I imagine," I whispered to my companion. "Oh, no!" he answered. "They live in 138th Street, and are on their way to a theatre party in Brooklyn!"

THE MATINEE GIRL.

ERRORS, GRAMMATICAL AND DICTIONAL.

Lincoln had been practising law on one side of the Wabash River and Thompson on the other and they had many *mutual* [common] friends.—*Chicago Record.*

Mutual implies reciprocity of sentiment, sentiment received and returned. Jones and Smith have a *mutual* aversion—they dislike each other—or they are *mutually* dependent—*i. e.*, they depend on each other. Jones and Smith have a *common* acquaintance in the person Brown. Jones and Smith found two of their *common* friends in the audience. *Common* enmities often cement friendship.

To really love [really to love] the conversion, welfare and salvation of never-dying souls is *to faithfully and persistently tell* [faithfully and persistently to tell] them not only of the wondrous love of God, but it is also *to fully* [fully to] indoctrinate them respecting hell.—*The Rev. Sillman Blagdon.*

Anticipating [foreseeing] that the properties of the Emigrés would be confiscated, he sold his castles and forest before the laws against the Emigrés were promulgated.—*N. Y. Sun.*

More influential still, in this way, have been the growing scarcity of gold *relatively to* the need of it.—*President E. Benjamin Andrews.*

Unusual, but correct. *Relative* is an adjective when not a noun, and when used adverbially must have the adverbial inflection.

Colonel Fellows's condition to-day is very grave, *more so* [graver] than last night or yesterday. There are serious doubts of his recovery.—*N. Y. Evening Sun.*

The sailor is given the fight in the eighth round.—*Head line of a New York paper.*

This probably means: The fight is given to the sailor in the eighth round.

The new play is not *as* [so] good as the one and nowhere nearly so bad as the other.—*N. Y. Sun.*

What will Cleveland say when Mrs. Dominis *remarks* [says] to him: "But for your encouragement I *would* [should] have accepted the revolution as an accomplished fact, and *would* [should] be now in the enjoyment of a substantial pension?"—*N. Y. Sun.*

Better re-use *say* than to use *remark* as it is here used.

The circumstances in the case of Mr Pearson, who died in official harness, were to some extent an excuse, but far from a justification, for the precedent which the placing of his bust established—a precedent which it is better now *to promptly overthrow* [promptly to overthrow] than *to further strengthen* [further to strengthen].—*Home Journal.*

After he had *plead* [pleaded] guilty he thought mercy would be shown him.—Went into the court room full of confidence that he *would* [should] be leniently dealt with.—*N. Y. Evening Sun.*

Furthermore, all his *financial* [pecuniary] obligations to the estate are to be cancelled.—*N. Y. Sun.*

It is touching to behold the confidence with which the eminent members of the Stock Exchange, who called upon Major McKinley for the purpose of *recommending* him to appoint the Hon. Samuel Worsel Allerton as Secretary of Agriculture, spoke of that gifted Cook county ruralist's prospects of appointment.

"Will you kindly inform a curious reader," asks Rosa Dartle, "whether you justify this use of the verb 'to recommend?" We recommend Rosa Dartle to look up the verb "recommend" in the Century Dictionary. She will find there that "to recommend" means, among other things, "to advise as to an active, practice, measure, remedy, or the like; advise (that something be done)." The Century Dictionary quotes from Swift, Thackeray and Irving examples of "recommend" in this sense, which is precisely the sense in which the word is used in the passage objected to by Rosa Dartle.—*N. Y. Sun.*

True, there is no lack of authority for using *recommend* as it is here used, yet the fact remains that the word is ill chosen. The little word *ask* would, probably, have expressed the writer's thought and would have expressed it more idiomatically. It is bad rhetoric ever to use *recommend* in the sense of *advise* or *counsel*.

"*Will* [shall] you hold any important conferences?"

"I *will* [shall] have several consultations with leading Republicans. *Will* [shall] likely meet Senators Sherman, Quay, Proctor, and others. Cannot say who the others will probably be.—*N. Y. Sun.*

During the past year rapid progress has been made toward the completion of the scheme adopted for the *erection* [erecting] and *armament* [arming] of fortifications along our seacoast, while equal progress has been made in providing the material for submarine defence in connection with these works.—*President Cleveland.*

That value consists very largely, of course, in its *capacity* [ability] to produce sugar—a *capacity* [an ability] already much reduced by the interruptions to tillage, which have taken place during the last two years.—*President Cleveland.*

There should be no comma after tillage, and it would be better to introduce the restrictive clause with *that*, which is the relative it is commonly, perhaps always, better to introduce restrictive clauses with.

The Brooklyn policeman who clubbed his own roundsman when the *latter* [rounsman] remonstrated with him for being in a saloon while on post, is a nice sort of *individual* [person] to look after the safety of the public.—*N. Y. Evening Sun.*

The provisions of the treaty are so eminently just and fair that the assent of Venezuela thereto may confidently be *anticipated* [expected].—*President Cleveland.*

True, the role of Beckmesser is not a severe test of the voice, but of all the roles in comic opera *none* perhaps *is* [are] *as* [so] difficult from the purely dramatic viewpoint.—*Home Journal.*

No one is, or none are (?)

Never smoke *upon* [in] a crowded street, in public carriages, or in any other place where it may be offensive at the time or afterwards.—"*How to Behave.*"

We live *in* a street, meet people *in* a street and do things *in* a street, and not *on* or *upon* a street. The man, however, that smokes in the street would be likely to insist that *on the street* is good enough English for him.

The close student of the life of Samuel Richardson does not think of him as a novelist *alone* [only]. He was a business man who had a considerable eye for material enterprises. This fact is recalled by the disappearance of *an* [a] historic house of his, the building in Salisbury Square, London, which he built for himself in 1754.

We could not say, The student does not think of him *alone* as a novelist. *Alone* and *only*, we see, are not interchangeable.

"I have a lot of very important business to attend to which requires all my time at present and for several weeks to come, and I *should* be obliged to neglect it. If I *should* go to Chicago. Besides, my presence at the Convention would really do no good. The free-silver people seem to have about everything their own way, and, as I *should* stand by the resolutions of our State Convention and vote for a sound-money platform and sound-money candidates, I *should* stand with the minority in a hopeless and embarrassing position.

The Baltimore correspondent of the New York *Sun*, it would seem from this paragraph, knows how to use his auxiliaries. ALFRED AYRES.

GOSSIP.

A new theatre is projected at Fulton, N. Y., and Architect Lampert has already surveyed the ground.

Albert C. Sprague is playing the part of Todd Smiler, the Sheriff, in Whitney and Caron's The Great Northwest.

W. E. Kendall, manager of the Holyoke Opera House, telegraphs to THE MIRROR that Corse Payton's company closed a big week's business there New Year's week, turning many away.

J. S. Hutton says that Hamilton's company opened on Jan. 3 with a fine performance of In Missouri to a large and delighted audience at the Lincoln, Chicago.

W. H. McGown, of Urbana, O., is THE MIRROR'S oldest correspondent. He has just completed the eighteenth consecutive year of his incumbency.

Frank L. Perley, manager of The Sporting Duchess, has purchased the racehorse "Tempest" to take the place of "Gilmore," recently killed at the Harlem Opera House.

THE MIRROR has received from the National Chemigraph Company, of St. Louis, an artistic bas-relief portrait of Jefferson as Rip Van Winkle. It is made by a new and successful process of portraiture.

Carrie Roma has returned from Quebec, where she has been leading the orchestra at the Academy of Music.

The Boston Comedy company will close its present season of seventy-eight consecutive weeks on March 6. This company was organized in 1876, and has during its existence of more than twenty years maintained a popularity through portions of New England, New Brunswick, Nova Scotia, Quebec, Prince Edward's Island, the West Indies, and Newfoundland. H. Price Webber, the founder and present manager, claims the proud distinction of paying every dollar of indebtedness promptly during the long career of the company. He will resume operations after a two months' rest, presenting, as heretofore, the old classic comedies.

The German Liederkranz of New York began the celebration of the fiftieth anniversary of its formation last Thursday night.

A feature of The Conquest of Hawaii, by the Frawley company, was the instant and immense success of Harry Corson Clarke in the strong character parts of the repertoire. One Honolulu paper said that "he kept the audience in a roar of laughter whenever he was before them." Another stated: "Mr. Clarke is a comedian who so thoroughly understands his art of making people laugh that it is unnecessary for him to go to extremes. If there was occasion for sentiment, Mr. Clarke is equal to the task of expressing it in a way that the audience discovered traces of humor, and if the field was directly open for a laugh, he produced it without once overstepping the bounds." Two other leading critics favorably compared Mr. Clarke's work with that of the late James Lewis.

SAVED FROM THE MINE.—New comedy-melodrama, to lease on reasonable royalty. Small cast. Elaborate paper. No special scenery required in explosion scene. Address Berg and Kennedy, care MIRROR.

IN OTHER CITIES.

BROOKLYN.

The feature of the week was W. H. Crane's first local appearance at the Montauk in Martha Morton's A Fool of Fortune. Miss Morton is a dramatist of rare skill, and has succeeded in fitting Mr. Crane with several pieces. The current piece is one of the best that this author has yet produced. There can be no question as to the degree of favor which it at once attained here. After the first act the play shows pleasing comedy and a dash of intense and deep feeling. The concluding act is a gem with its alternating phases of sadness and hopefulness, yet on the whole depressing because of the demise of the central figure, a logical conclusion, however. Mr. Crane's make-up as Elisha Cunningham is a wonderful study, particularly when seen in the days of his broken fortune. His support is, without exception, thoroughly able, a notable feature being the Cornelius Green of William Boag, whose kind face and honest bluff personality appealed to all that saw it. August Van Buren was to have been heard here next week in The Broken Melody, but the sudden termination of his tour caused Colonel Sinn to engage Sue, which is now announced with Joseph Wheelock in place of Joseph Haworth, who was seen with it at the Montauk last October.

Richard Mansfield has played at the Park to an entirely sold out house at each performance. A Parisian Romance was given on Monday, Beau Brummel for Wednesday evening and Saturday afternoon, Richard III on Tuesday and Friday nights, with The Merchant of Venice for Thursday, and the customary Saturday night selection of Dr. Jekyll and Mr. Hyde. Mr. Mansfield's Richard III. and Shylock were novelties to a Brooklyn audience. While most scholarly and presented with a gratifying attention to detail in the way of scenic embellishment and costuming, it is doubtful if these two productions would have proven acceptable in the time of our grandfathers, or would have displaced for an instant with the playgoers of that period their accepted ideals as exemplified by Forrest and the elder Booth. Maurice Barrymore and Roaring Dick had been the underline here for Jan. 11 until a few days ago, when the unlooked for abridgement of his season necessitated the shoving forward of A. C. Gunter's A Florida Enchantment, which was not to have been done until later on.

Brian Boru has had a satisfactory week at the Columbia. The Whitney organization is of even excellence, and gives a performance notable for smoothness and finish. The scenery is of a high order. The management omitted nothing from the original production at the Broadway Theatre. The Sporting Duchess is advertised as the succeeding attraction.

The large stage and fine equipment of the Amphion proved a good field for the capable exploitation of Under the Polar Star, which was given there for the first times in this city, to a large and remunerative business. The leading roles of Harry Carlton, William Brandon, and Helen Blaine have been acceptably filled by W. S. Clark, Caylor Hastings, and Grace Hungerford. Good work has also been shown by George Mar on, Burt Terman, George Wessels, Ulric Collins, Felix Haney, F. A. Thompson, Lucille Nelson, Madeline Tremain, and Kate Kepner. The effective Polar scenery, and the wrecked ship with the fine display of colored lightning, have proven to be marvels of up-to-date stage illusion. Next week Charles Hopper and Chimmie Fadden will make the acquaintance here of the Eastern District.

A Good Thing and Peter F. Dailey have repeated at the Gaiety the same large business that they scored last week when down town at the Grand. Nothing remains to be said excepting that such a large number of capable and zealous people as are engaged in this work should have a better medium in which to display their undoubtable talent. Evans and Hoey in A Parlor Match, with the much-talked-of Anna Held, is Manager Bennett Wilson's trump card for next week.

That the title of Hogan's Alley is, at the present time, a potent thing to conjure with, has been demonstrated at the Bijou Theatre, where Gilmore and Leonard's troupe have turned away people nightly, to the delight of Manager Harry C. Kennedy. About the best thing in the skit is where little Dick Gardner (the Yellow Kid), in a clean face and attractive uniform, just prior to the dropping of the final curtain, does some marvelous juggling with a baton and exhibits a dexterity that would be notable even for a grown man. Trilby at popular prices is sure to bring out the S. R. O. sign here beginning on Monday.

Superba has been done hereabouts by the Haulons most frequently, from the Academy of Music down to the cheap-priced houses. But that it has not worn out its welcome and is yet a money producer has been proven by the crowded auditorium of the week at the Grand Opera House, where Primrose and West's Minstrels are booked for Jan. 11.

A generally excellent programme has been that of the week at Hyde and Behman's, where Harris and Walters started the ball rolling with a new sketch which, however, was not as good as their former old standby. Charles R. Sweet as the Tramp Burgler scored heavily in his imitations on the piano of stringed instruments. The four Colonna made their usual hit in Goggles's Wife, followed by Thorne and Carlton in The Substitute, after which Helen Mora rendered in her unapproachable manner "The Minstrel Boy," "These Bells Shall Not Ring Out" and "Don't Send Her Away," concluding with a recitation written by Laura Jean Libby. The Newsboys' Quintette has undergone a partial reorganization, the oldest member having retired, and a new recruit, now the most youthful of the lot, put on, first in petticoats and later in knickerbockers. McIntyre and Heath concluded the bill with a bright, fresh act entitled The Two Georgia Minstrels. Their dialogue is quaint, original and really witty, being delivered in a style peculiar to themselves, the whole forming one of the very best "bits" now to be found among the vaudevillies. Bob Fitzsimmons is the magnet here for next week.

The old Lee Avenue Academy threw open its door on Thursday night after a postponement of the opening from Monday, with a performance of The Black Hussar, which gave but little realization of many grandiloquent promises made in advance. It is but fair, however, to give the management greater time before entering upon a more extended review and judgment.

The Outcasts of a Great City being just suited to the palates of the American Theatre contingent has drawn well there and will make place for Dear Irish Homes on Jan. 11.

A good house bill at the Star has pulled in a series of well-filled houses, three of the best features proving to be Mlle Ani who, while hanging from a trapeze, underwent a series of astounding double forearm dislocations; also the songs, parodies and monologue of Frank D. Bryan, late of the National Trio, and a cleverly shown exhibit of Manikins by Walter and Mamie Denven. Flynn and Sheridan's City Sport show is the coming underline.

Sam T. Jack's Creoles have repeated their last week's performances at the Star over at the Empire, where Manager Barnes has had no cause to grumble over light patronage. The Flying Jordans' splendid troupe are due here on Monday.

The stock company of the Lyceum have played Eagle's Nest to good money from a Dutchman's point of view, the same degree of prosperity being noticeable at the Unique, where Manager Frank B. Carr has had a really excellent bill of vaudeville.

Society was largely in evidence at the Academy of Music on Thursday night, when Oscar J. Murray introduced Mlle. Melba and the new tenor, Saligunc, for the first performance of Gounod's Romeo et Juliette in Brooklyn. The supporting cast, orchestra, and chorus were from the Metropolitan Opera House, and gave a brilliant and well-liked performance. The next production will be Lohengrin on Jan. 19.

SCHENCK COOPER.

NEW ORLEANS.

At the French Opera House we had Mr. Charley's Opera co. in La Favorite Dec. 31: Rigoletto 2, and Aida 3 to good attendance. Reyer's grand opera, Sigurd, was produced 5 for the first time this season. Mr. Massart as Sigurd and Madame Feodore as Brunhilda carried off the honors. Mr. Albers was an exceptionally fine Gunther, and with the aid of a well-drilled orchestra, chorus and ballet contributed in making the performance one of the most successful of the season. Mr. Arbes, Mr. Preiche, Madames Berthet and Freemann-Benati did well in the minor parts. Les Twenty-eight Jours de Clairette and La Navarraise are now in rehearsal.

At the Grand Opera House 3-10 Stuart Robson and Madame Janauschek produced Mrs. Ponderbury's Past to good business. The comedy is adapted from the French of F. Burnand affords Mr. Robson excellent opportunities. Madame Janauschek was cordially received. Mr. Gilman's Wedding, a neat little one-act farce, was given as a curtain-raiser. Darkest Russia 10, The Lilliputians 17.

Chevalier, the coster singer, with his well-advertised co. of entertainers appeared here 3-10. As a delineator of the peculiar types of coster life he is without a peer and his great success is deservedly attained. The Lady Slavey 10.

John Griffith, formerly with Thomas Keene, appeared here in revertoire 3-10, presenting Richard III. and Faust to fair business. Mr. Griffith is a young man with a bright future before him. He has played to popular prices here and given performances which should warrant a higher scale of prices. The Prodigal Father 10; Sousa's Band 14.

J. J. Rosenthal, ahead of Lady Slavy and C. J. Walker, representing Darkest Russia, are in the city.

J. MARSHALL QUINTERO.

PROVIDENCE.

The Heart of Maryland was seen for the first time here at the Providence Opera House 4-7 and attracted very large audiences. It is a great play, was elaborately mounted and admirably presented by Mrs. Leslie Carter, Frank Mordaunt, Herbert Kelcey, John E. Kellerd, Odell Williams, and an excellent co. Santa Maria 8, 9 with a good advance sale; Sunshine of Paradise Alley 11-16.

At Keith's Opera House 4-9, Thomas Q. Seabrooke scored a success with his new play, The Speculator. As John Fullerton, the star had a part somewhat different from any we ever saw him in, but he was at all times the same entertaining comedian. His supporting co. includes Horace Mitchell, A. H. Stuart, Fred W. Peters, Lorraine Dreux, Jeannette Lowrey. Business large and performance very satisfactory. Charley's Aunt 11-16.

At Lothrop's Opera House 4-9 the stock co., supported by Lenzo Brothers and their trained dogs, presented May's Devotion to good audiences. N. S. Wood in The Boy Scout 11-16.

The third concert by the Boston Symphony Orchestra was given before a very large audience at Infantry Hall 6. The soloist of the evening was Madame Georgie Von Januschowsky.

Director Felix Wendelschafer, of the Providence Opera House orchestra, has recovered from his recent illness and is once more in the "chair." During his absence his brother Eugene held the baton.

Louis Miller was here a portion of the week 4-9 doing the advance work for the Sunshine of Paradise Alley.

The Redpath Concert co., under the local management of William R. Lang, gave a concert in Infantry Hall 7. The co. included Camilla Urso, violin virtuoso; Christia Dunvigan, contralto; Edwin H. Dougham, tenor; and Frank Sumenthal, pianist.

Press Agent W. I. Dillenback, of the Columbia, has written a new song for Edwin M. Favor, of Favor and Sinclair.

J. J. McNamara has been here ahead of Charley's Aunt.

William Kitts closed with Lothrop's stock co. 2 and has gone to New York.

Providence Lodge No. 10 Theatrical Mechanics celebrated its tenth anniversary Sunday 3. The regular meeting was held in the afternoon, and the newly elected officers were installed by Past President James P. Sullivan. William F. Doolen, of the Providence Opera House, who was the first president of the lodge was re-elected for the coming year in place of Louis P. Sweet. In the evening the eighth annual banquet was held and enjoyed by about one hundred members and guests. Among those from out of town were Past Grand Secretary Charles E. B. Tyler and Past Grand President Moses P. Pickering, of the Boston Lodge. The newly elected officers for the ensuing year are William F. Doolen, president; George Dunowitz, vice-president; John Taylor, recording secretary; Charles I. Luther, financial secretary; Harry Wright, assistant financial secretary; Harry Gould, treasurer; J. R. Thornton, marshall; George H. Carr, sergeant-at-arms; and Louis P. Sweet, trustee for three years. Meetings will be held hereafter at 7.30 P. M. on the first Sunday of each month.

Press Agent William H. Mason, of Lothrop's Opera House, had a narrow escape 4. He took a dose of laudanum by mistake, thinking it was cholera mixture. A physician was called, and nearly three hours were occupied in relieving him of the poison.

Robert McWade left 2 for New York to put in rehearsal Sutton Vane's English melodrama entitled Straight from the Heart.

The Rhode Island Wheelmen will give their annual minstrel entertainment at Talma Theatre Feb. 22-25. Rehearsals are now in progress under the direction of Louis M. Lincoln.

The elite of this city are adopting the popular fad of an entertainment by professionals in connection with their evening assemblies at their homes. The first of these was held last week, and among the entertainers was Fred Mahoney, an old-time vaudeville artist.

HOWARD C. RIPLEY.

BUFFALO.

Rarely more than once in a season is so great a singer as Nordica heard in Buffalo and it seems strange that on that one occasion Music Hall should contain a small audience. In concert with Scalchi, John Dempsey and Barron Berthald she sang 5 to a house only partly filled. Her singing was fully appreciated by those present, however, and her good nature was taxed to the utmost by the numerous encores. Madame Nordica's power seemed limitless. She sang her heavier numbers with such a depth of feeling and dramatic force that at the close of each a storm of applause burst from the listeners. Jack Dempsey is an old Buffalo boy and was warmly welcomed. Beth Scalchi and Berthald were well applauded. Sieving plays at Music Hall 14; West Point Cadet Military Band 15; Lieut. Peary will lecture 19; Yvette Guilbert is booked to sing 20.

James A. Herne's Shore Acres had good business at the Star 4-9. The play has dramatic and humorous qualities that greatly pleased. The leading role was taken by the author, who, as old Nathaniel Berry, gave a splendid interpretation of one of the sweetest and most lovable characters ever portrayed on the stage of this city. Mr. Herne is supported by a good co. Robert Fisher as Martin Berry did his work especially well. The other members of the co. were all good. Georgia Cayvan plays at the Star 11-13; Rowland Reed 18-20; Nellie McHenry 18-23; and Julia Marlowe 25-30.

Shapely young women with comely faces are the attractive feature of A Boy Wanted, which was seen at the Lyceum 4-9. They do a number of striking dances and sing some catchy songs. The specialties are very pleasing. Harry Clay Blaney as the Boy is very funny. He performs a la manner of antics, keeping the audience in constant laughter. Shannon of the Sixth appeared at the Lyceum 11-16. Gay Coney Island is booked for 18-23; Isham's Oriental America 25-30.

The Court Street Theatre was crowded 4-9 to see Gus Hill's co. of novelties. The performance was very good and the expectation of the audience were fully realized. The co. is strong, and entertains from the rise of the curtain to the drop. The Meteors 11-16; Olympia 18-23; Reilly and Wood 25-30.

It really seems now as if Music Hall were to be remodeled. A stock company of well-known Buffalo capitalists has been formed, and leased the hall from the German Young Men's Association for a long term of years. The company is under contract to improve the hall in the near future to the extent of $20 000. At the expiration of the lease the G. Y. M. A. are to take possession of the building, paying the company $60 000, which is supposed to cover the original capital invested in improvements, together with interest, during the term of the lease. A provision of the lease is that at any time the Association may retake possession of the hall by recouping co. for the money expended. It will be inferred from this that the proposed improvements of Music Hall are not so much a financial investment as an honest endeavor by representative citizens to give Buffalo another first-class theatre, a thing she has long needed.

J. H MASHER.

SAN ANTONIO.

Clay Clement presented The Bells at the Grand Opera House Dec. 28 to a fair audience. Artistically his engagement was a success, and his Mathias was well received. Digby Bell and Laura Joyce Bell, supported by a very good co., presented A Midnight Bell at the Grand 31 1, and gave a good performance to very good business. The Nabobs was produced at the same theatre 3, 4 to good business. It was played by an excellent co., headed by John E. Henshaw and May Ten Broeck, and the performance was very satisfactory. A Booming Town 5, 6; Fast Mail 7, 8.

James Wingfield, in advance of A Booming Town; Smith F. Turner, of Fast Mail, and Charles Davis, in advance of Dudley's Georgia Minstrels, spent New Year's in San Antonio.

Manager George Walker, of the Grand, is kept pretty busy nowadays looking after his interests in Austin, El Paso and San Antonio. His enterprise in securing the Lackaye-Wainwright combination for San Antonio was highly appreciated.

WILLARD L. SIMPSON.

INDIANAPOLIS.

The New Year's offering at English's was Rhea in Nell Gwynne, and with rich costumes and fine scenery the performances were most satisfactory. There is just enough of the historical added to very laughable situations to make the play go without becoming heavy. The co. is evenly balanced, and the fine appearance of the women help in the ensemble of the court scenes. Josephine was the bill at the matinees 1, 2.

Lewis Morrison's Faust is a never-failing favorite in this city and the audience at the opening performance of the Grand Opera House 31 was the largest he has had here for years. The orchestra was placed under the stage and late comers were glad to get standing room. Mr. Morrison has added some new funny business and improved the musical features. Florence Roberts gives a beautiful and sympathetic characterization of the classic Marguerite. The other members were good in their roles.

The Cotton Spinner brought crowded houses at the Park 31, it being a well-written melodrama admirably staged and acted.

Rosabel Morrison in a dramatization of Carmen attracted a fair audience to the Grand Opera House 4, and was the recipient of a curtain call after each act. The co. is only fair. During the last act a picture of a bull fight is thrown on a screen by aid of the Eidoloscope.

There are few better variety shows than Hoyt Ivo's Trans-Oceanic co., which opened at the Park 4 to a full house. Carroll Johnson was warmly received, and all the features are above the average.

The Pat Western's Burlesque co. opened at the Empire 31 to big houses and gives a much better performance than its name would indicate. Edith Kingsley made her first appearance here and scored a hit. The Crepan Brothers have been here for several times, and their act always brings applause. The engagement closed 2.

Rush's Excelsior co. was delayed in arriving and the matinee 4 at the Empire was abandoned. The programme is a mixture of burlesque and vaudeville and is very entertaining. The Holmes are very clever dancers, and Marion Bailey has a good voice. The performance ends with a pretty ballet and an electrical transformation. The engagement is for the week closing 9.

De Wolf Hopper in El Capitan comes to English's 7, and the advance sale has been very large.

W. W. LOWRY.

JERSEY CITY.

Chauncey Olcott and co. began a week at the Academy of Music 4-9 to fair patronage. The opening play was Mavourneen. Mr. Olcott sings splendidly, and puts plenty of life into his work. Mr. Olcott's acting is all that could be asked for. The support is admirable. Daniel Gilfeather, Paul Gilmore, W. H. Burton, Lulu Martin, Etta Martin, and Linnie Washburn all work hard. Kittie Coleman appeared in the dancing scenes. The costumes and scenery are excellent. In Old Kentucky 11-16; Marie Wainwright and Wilton Lackaye 18-23.

A rumor has been circulated in this city that the Academy of Music had been leased to Bell and McGuire, of the Bon Ton Theatre, for a continuous performance house next season. Mrs. Henderson is out with a card denying the rumor and stating that she has no idea of leasing the Academy of Music to any one, and as long as the public will support her endeavors she will be a faithful caterer for their amusement.

M. J. Murphy, advance representative of Chauncey Olcott, will do like work for The Cherry Pickers when that play goes on the road.

Florence Bindley's new play for next season, An Innocent Kid, will receive a copyright production in this city 14, when an amateur cast will be secured.

The Jersey City Club gave a stag Dec. 31. Those appearing were Georgie Howard in imitations; Ed Latell, black face musical comedian; Dorothy Drew, song and dance; Sadie Fox, serio-comic; Horace Golden, magician; the Troubadour Four, comedy; Mamie Fulton, ballads; and Myrtle Arlington, song and dance.

Auguste Van Biene in The Broken Melody was to have been the attraction at the Academy 18-23, but on account of the closing of his season Marie Wainwright and Wilton Lackaye will fill the time.

Business Manager Harry M. Hvams, of the Academy has the hearty wishes of many friends for the speedy recovery of his bright little daughter, Miriam, who recently underwent an operation.

WALTER C. SMITH

MINNEAPOLIS.

At the Metropolitan Opera House, The Prisoner of Zenda was given week of 4, opening to a large and brilliant audience. Both play and co. scored an emphatic hit. Howard Gould in the dual role of Prince Rudolf and Rassendy 11 won immediate recognition his work throughout was characterized by intelligence and force. Isabel Irving made the most of Princess Flavia. Maude Odell was seen to marked advantage as Antoinette de Mauban. Walter S. Hale, an erstwhile popular member of the Bijou stock, gave a strong personation of Captain Hentzau. Arthur Elliott made an excellent Duke Michael, and William F. Owen was happily cast as Colonel Sapt. The others were equal to the demands made upon them. Handsome costumes and stage settings. Schiller Vaudevilles 10-12.

At the Bijou Opera House Ferguson and Emerick opened a week's engagement 3 in McSorley's Twins to a large house, despite the inclement weather. The stars, who are old favorites, were as funny as ever. Their support was good, Lillian Durham, Daisy and May Gehrue, E. L. Turpen, Eugene Szackels, and Louis N. Powers deserving special mention. Black Patti's Troubadours 10-16.

The second sacred concert of Watson's First Regiment Band was given at the Metropolitan Opera House afternoon of 3 to good business. The soloists were Madame D'Auria, Oscar Seagle, and Professor Schlacter, all of whom were cordially received.

Jennie Dailey and co. left 4 on an extended tour through the South and West.

John E. Redmond, the Irish Home Rule leader, delivered his lecture, "Fifteen Years in the British Parliament," before a large audience at the Lyceum Theatre 5.

John Kendrick Bangs, Edw. W. Townsend, and Ruth McEnery Stuart are underscored for the Lyceum Theatre 15.

F. C. CAMPBELL.

ST. PAUL.

At the Metropolitan Opera House Charles Frohman's clever co. presented for the first time in this city Too much Johnson 3-9 to large and appreciative audiences. The play was nicely staged and the co. give an entertaining performance. George Backus as Augustus Billinger was excellent. Eugene Jepson is decidedly good in the role of Joseph Johnson. Maud Haslam as Mrs. Augustus Billings and Kate Meek as Mrs. S. Upton Batterson well sustained their roles. The co. is a good one and the play took well. The Corinne Extravaganza organization 10-13; Schiller's Vaudevilles and the Cinematograph 14-16; Nancy Hanks co. 17-20; County Fair co. 21-23.

At Litt's New Grand Opera House Black Patti's Troubadours opened to crowded houses 3-9. The co. is strong and give a very enjoyable entertainment. Black Patti is gifted with a magnificent soprano voice. Her beautiful rendition of the grand aria and the Miserere from Il Trovatore won the hearts of her auditors and elicited enthusiastic applause and encores. The vaudeville olio and Spanish review were good features. The chorus is strong. The performance gave great satisfaction. 8 Bells co. 10-16; The Last Strobe 17-23.

At the New Market Theatre a stock co. presented American Born 27 2 and Nobody's Child 3 9, giving fair performances at low prices to light business.

Manager Mat Berry, of Corinne co., was in the city 3 working up business for his attraction. Mr. Berry reports the co. having done an excellent business this season.

Manager Byrne, of 8 Bells co., was also here 3.

Carl Hahr, German violinist, will be heard at Conover Music Hall 5.

GEORGE H. COLGRAVE.

DETROIT.

The Strange Adventures of Miss Brown was played for the first time in this city at the Detroit 4 to rather a small audience. It is a vehicle for starring the English comedian, Herbert Sparling. The stage settings in all the scenes are pretty and appropriate, and the co. is good. The play runs all week, 4-9, and will be followed by The Wizard of the Nile.

The Black Crook was to open at Whitney's on Sunday evening, 3, but the scenery and costumes did not arrive from Chicago in time to enable a performance to be given until Tuesday afternoon. Everything is however running along smoothly now, and the piece will continue the attraction throughout the week of 5-9. Next week Steve Brodie in On the Bowery will appear at the Whitney, and probably be one of the banner attractions of the season.

James J. Corbett in A Naval Cadet is playing at the Lyceum, where he opened on Sunday 3, to an immense audience which occupied the seating and standing capacity of the theatre. He will remain at this house for the week, 3-9, and doubtless do a big business every evening. Nellie McHenry next week.

Sam T. Jack's Bullfighter co. is playing at the Capitol Square Theatre 3-9. White Crook opens 10.

KIMBALL.

PITTSBURG.

James O'Neill's stronghold on the theatregoing public was amply demonstrated all week at the New Grand Opera House, where he opened 4 in The Courier of Lyons. The house was crowded and gave the star several encores. What may be termed Mr. O'Neill's *pièce de resistance* was given during the engagement, Virginius, in the role of which his powerful and masterly work was worthy of unstinted praise. The support was excellent. Hamlet and Monte Cristo were underlined. Next week Otis Skinner in repertoire.

At the Alvin Theatre the Bostonians opened 4 to the capacity of the house, giving Robin Hood. The Bohemian Girl and Prince Ananias were underlined.

Jessie Bartlett Davis was to have sung at the Press Club benefit 7, but taking umbrage at the personal remarks indulged in by the press, she wrote a sarcastic note declining to appear.

The Bostonians being great favorites the advance sale in the city and surrounding towns was large. The Slave of the Cross to-lows.

Hoyt's co. in A Texas Steer was the attraction that completely filled the Bijou 4, continuing to draw well all week. Next week At Gay Coney Island.

At the Avenue Theatre The Wages of Sin was produced 4 to large attendance. The vaudeville bill was up to the standard. In the stock co. Lavinia Shannon replaced Miss Crossman. Next week Nancy & Co. will be given. The olio will contain Maxwell and Simpson, Brust and Riviere, Van Lear and Barton, Melrose Brothers, Frank Whitman, George E. Austin, Lulu Thelma, and the Riders.

At Hopkins's Duquesne Theatre a first-class vaudeville bill was given by Charles E. Wilson, Colby and Gervase, May Estelle Belmont, and a host of talented people. Next week Pauline Hall heads the list, with Ward Curran, Pantzer Brothers, the Dragons, and others.

At the Academy of Music Rose Hill's English Folly co. opened 4 to a good house. The co. includes Marie Rentelle, Cain and Mack, Hickey and Nelson, Hart and Williams, Willard and Browne and Blanche Newcombe, daughter of the famous Bobby Newcombe. Next week Russell Brothers' co.

At the Eden Musee Theatre Kidnapped was given 7-9.

Victor Herbert was in the city 7-8 to conduct the 200th performance of King Ananias.

Matinees were given 6, 7 at the New Grand Opera House and Alvin Theatre respectively, the first for the benefit of the press club and the second for the benefit of the Eye and Ear Hospital. At the Alvin the Bostonians presented Prince Ananias, and at the New Grand all con. in the city participated.

Matthews and Bulger will join the at Gay Coney Island co. next week at the Bijou.

Julie Rive-King gave two concerts 7-8.

EDWARD J. DONNELLY.

CLEVELAND.

At the Euclid Avenue Opera House, Cissy Fitzgerald opened a week's engagement 4 in The Foundling, opening to large audience. A comedietta entitled Chums, was given as a curtain raiser. Although Cissy has been extensively advertised, the business was not good after Monday night. The Geisha week of 11.

Al. G. Field's Minstrels held forth at the Lyceum Theatre 4-6. A Trip to Chinatown held the boards 7-9, and was a return visit this season, the same co. having played at the Cleveland Theatre. Mr. and Mrs. Whytal For Fair Virginia 11-13. Jim Corbett will be seen next Friday at the Lyceum for one night only.

The Girl I Left Behind Me, presented by a good co., was the attraction at the Cleveland Theatre week of 4, and played to fair houses. In the co. is a former Cleveland girl, Helen Keating, who plays a prominent part, and gives promise of being successful. Shaft No. 2 week of 11.

Crowded houses have been the rule at the Star Theatre week of 4. H. W. Williams's The Meteors co. being the attraction, and is a vaudeville co. of unusual merit. Irwin Brothers' Big Show appear week of 11.

The Artemus Ward Club, composed of newspaper men, will take a benefit at the Opera House Feb. 1. Roland Reed will present The Wrong Mr. Wright on this occasion. Mr. Reed, who is an honorary member of the Cleveland Grays and a favorite here, will undoubtedly be greeted by a large audience.

A woman bicycle race was started 4 for six nights, and Central Armory has been crowded each evening, as it is a novel exhibition for Cleveland.

Norcica, assisted by Scalchi, Barron Berthold, and John C. Dempsey, baritone, gave a concert at Music Hall 7.

The Grays are going to great expense to make their grand reproduction of Coney Island a success. The scenery is being painted by Seaman and Landis, of Chicago, and will be novel and elaborate. All sections of the elegant Armory will be used. The banquet room will be transformed into a roof-garden with continuous vaudeville shows by some of the best talent obtainable. George Hansbeer, an old newspaper man, who has charge of the vaudeville entertainment, is in New York at present securing artists. Coney Island will open 18 and continue for two weeks.

WILLIAM CRASTON.

LOUISVILLE.

Olga Nethersole was too ill to appear the opening night of her engagement at Macauley's 4, but recovered sufficiently to play 5, 6 in Camille, Denise, and The Wife of Scarli. Thomas W. Keene opens 7 for three nights.

The Lady Slavey was performed at the Auditorium 6 to a large house. The attraction was a new one here, and was thoroughly enjoyed. Hoyt's Black Sheep is underlined for 11.

Elihu R. Spencer's second week 4-9 at the Grand Opera House was a prosperous one. He gave a finished round of Shakespearean characterizations.

Matthews and Bulger in Gay Coney Island drew satisfactory business at the Avenue week commencing 4.

At the Bijou the stock co. presented The Danites and a good variety bill was offered 4-9.

Reilly and Woods's co. had its usual annual success at the New Buck, the opening performance 3 completely filling the house.

Charles Montaville Flower's Monophone entertainments 4-6 were largely attended. The engagement was in part for the benefit of the drill corps of the local lodge of Elks, known as the Antlers.

Marie Dressler was sick and unable to appear with The Lady Slavey co. at the Auditorium 6.

Lee Bernheim, of this city, will be seen professionally for the first time by his home people during the coming engagement of the William Owen co.

The second concert of the new military band recently organized here will be given 8 at Music Hall. This new venture is in the hands of capable people, and will doubtless be a success.

CHARLES D CLARKE.

ATLANTA.

The Holmes and Wolford co. after a week of good business at the Lyceum closed their engagement 2. Following this The Si-non Comedy co opened for a week, beginning 4. The co. is made up of very clever entertainers, and the series of musical comedies is meeting with great favor. The Lilliputians in The Merry Tramps, a spectacular musical extravaganza, will soon be seen.

Hoyt's A Black Sheep appeared 4-5 and matinee to large audiences. The Prodigal Father will be seen 6 for two performances, to be followed 7 by Bartley Campbell's drama, The White Slave, 8, 9 and matinee. Willam Lackaye, assisted by Marie Wainwright, will present Dr. Belgraff and a double bill, Molière and Captain Bob.

Flagg's Burlesque co. made a hit at the Imperial last week, and began another week's engagement 4.

J. V. DUNLAP.

KANSAS CITY.

The week of 3-9 was the quietest and most uninteresting of the season.

Town Topics, a farce-comedy, was presented at the Grand to fair audiences. The co. was fair, including Phil Ott, William Mack, John Queen, Beatrice Norman, and others. Murray and Mack 10-16.

Human Hearts, a wildly realistic drama, with more than the usual assortment of heroes and villains, played to moderate attendance at the Ninth Street

Theatre 3-9. The co. included Hal Reid, Bertha Westbrook, and others. Shadows of a Great City 10-16.

The Coates Opera House was dark 3-9, but Pudd'nhead Wilson will be presented 11-16.

The Auditorium was dark 3-9, except for the matinee concert by the Kansas City Symphony Orchestra 8.

Nordica is booked for the Gillis Opera House Feb. 2.

FRANK B. WILCOX.

OMAHA.

The Della Fox Opera co. in The Little Trooper and Fleur-de-Lis had a profitable engagement at the Creighton Dec. 26-1. The inclement weather kept many away and also interfered with Miss Fox's customary spin on her wheel. Harry McDonough, Hugh Chilvers, Nellie Braggins, and Trixie Friganza were in good voice, and the chorus was large and tuneful. The Chicago University Glee and Mandolin Club attracted a fashionable audience 4, and rendered an attractive programme in a most acceptable manner. Frank Lea Short, the local teacher of dramatic art, and a number of his pupils did to a fair audience, composed largely of personal friends of the players. Mlle. Loti, a bright little comedy dramatized by Guy Short, was the curtain raiser, and served admirably to display the versatility of Miss Mayhall, whose part consisted of rehearsals given before a firm of theatrical managers to whom she was applying for an engagement. Following this came The Bells, with Mr. Short as Matthias, a part in which he shows he has given great study. Miss Kimball as Catherine, and Miss Pond as Annette were satisfactory. Frederick Warde and Clay Clement week of 11; Emily Bancker 17-20; Rosabel Morrison 21-23.

At Boyd's Theatre, Manager Crawford offers for the week of 3 the Newell Brothers and the Cinematographe. The Corsican Brothers, Clemenceau Case, The Lyons Mail, and The Operator are in the repertoire. Madame Pepi Mahler Manderback makes quite an addition to the co. Business was not as good as it deserved. This is the first appearance of Lumiere's wonderful invention in Omaha, and it is creating quite a furore. Alabama week of 10; Harry C. Miner's Human Hearts 17-20; Corinne 21-24.

At Creighton Hall, Professor Reynolds, the mesmerist, is causing much amusement to his audiences week of 4. The performance is wonderful, and the hall should be crowded.

The Fisk Jubilee Singers are underlined at Y. M. C. A. Hall 11.

Acting Manager J. Banker Phelps, of the Della Fox co., reports a fairly profitable season, and, with the rest of us, hopes for even better things to come.

JOHN R. RINGWALT.

TOLEDO.

Madame Sans-Gêne was seen for the first time here at the Valentine 1, 2, and drew packed houses. The piece was magnificently staged and finely acted.

The Old Homestead, with Archie Boyd as Uncle Josh, pleased fine houses 4-6.

At the People's Isham's Oriental America was the New Year's attraction for three nights, and a good one it proved to be. The co. contains the cream of the colored profession. Fine singing was the main feature of the performance.

Steve Brodie opened for four nights 3 to S. R. O., and continued to good business.

At the Auditorium Iola Pomeroy began a week's engagement 4, presenting Little Miss Hurricane. Miss Pomeroy is a bright, pleasing little woman, but her support is poor.

C. M. EDSON.

CANADA.

MONTREAL.—ACADEMY OF MUSIC (Sparrow and Jacobs, managers): De Koven and Smith's Mandarin Opera co. opened to good business and gave an excellent performance 4. Bertha Waltzinger, Adele Ritchie and George Boniface, who are all old favorites here, head the cast. The opera is staged and mounted in first-class style. During the week De Koven conducted for one night in person.==THEATRE ROYAL (Sparrow and Jacobs, managers): Cotton King opened 4 to a record-breaking business. Annie Hughes, Rose Brahm, Frank Burke and James M. Bishop do excellent work. The scenery and effects are all that could be desired. Babies' Bohemian Burlesquers 11-16.==THÉATRE FRANÇAIS (W. E. Phillips, manager): The Phoenix was produced by the stock co. to good business 4. Emmet C. King gave a clever performance of the part originated by Milton Nobles. Florence Lytelle made a sweet heroine. The usual clever vaudeville features were given between the acts. Leah the Forsaken 11-16. Marie Heath heads the variety bill.==ITEMS: A few weeks ago Clayton Legge was credited in this letter with the performance of Gibert in Queen's Evidence. This was an error, as the praise belongs to Henry Brinsly. Robert Henders, press agent for the Queen's, is the recipient of a cheque from his numerous friends and admirers. The presentation was made by Ed Varney at the Victoria Club after the performance 2.—Yvette Guilbert appears here at the Windsor Hall under the management of Frank Murphy, accompanied by a first-class co. Her appearance was to have been made at the Monument National, but the management of that institution did not approve of the artiste and cancelled the engagement. This will probably serve to excite a little more than ordinary curiosity regarding the singer.—The Queen's Theatre, which has been dark 4-9, will reopen 11 under the personal management of J. B. Sparrow with My Friend From India as the attraction.

TORONTO.—GRAND OPERA HOUSE (O. B. Sheppard, manager): Wang played to big business Dec. 31-2. Frank Daniels in The Wizard of the Nile to crowded houses 4-6. Walker Whiteside in repertoire 7-9; Shore Acres 11-16.==TORONTO OPERA HOUSE (Ambrose J. Small, manager): Little Lord Fauntleroy 4-9 to good business. Gus Williams 11-16.==ROBINSON'S BIJOU THEATRE (H. H. Lamkin, manager): Caswell and Arnold Vaudeville co., including Harry De Gray and Mlle. Josephine, George Abbott, the Partellos, Marion Blake, Rose Winchester, Jules Roys, living pictures and Caswell and Arnold 4-9 to good business.==AUDITORIUM THEATRE (John Carter, manager): Ritchie and Ritchie, Jennie Robie, Eddie Moore, Behan and Dakin, and the Donavins are drawing cards 4-9.

ST. JOHN.—OPERA HOUSE (A. O. Skinner, manager): Isham and Lytell's co. in A Midnight Bell Dec. 28; Forgiven 30, 31, A Chance of a Life 1; A Midnight Bell and Chance of a Life 2 to very large business. Mr. Lytell was tendered a benefit at which My Friend From India was presented to a large audience 4. Earle Ryder, Frank Brunier and Frances Drake gave clever interpretations of their roles, the balance of the co. lending splendid support.==MECHANICS' INSTITUTE (T. B. Hanington, manager): John E. Brennan co. in Little Buttercup, Little Lord Fauntleroy, Our Wildcat and Tim the Tinker Dec. 29 2 to big business.==ITEM: Thomas McGrath, a member of Isham-Lytell co., received a telegram 2 announcing the death of his mother in Boston. He left on same day to attend funeral.

LONDON.—GRAND OPERA HOUSE (A. E. Roote, manager): Albani 1 gave enjoyable entertainment to large and appreciative audience. Mr. and Mrs. Robert Wayne 4, 5; light business. The South Before the War 6; fair attendance; performance a decided novelty and was well received. Mr. and Mrs. Robert Wayne (return) 7-9. Frank Daniels in The Wizard of the Nile 8.==MUSIC HALL (Alexander Harvey, manager): The Marks Brothers' co., now in the third of its four weeks' engagement, continues to do good business and gives every satisfaction.

BERLIN.—OPERA HOUSE (G. O. Phillips, manager): The Wilson Comedy co. concluded a week's engagement 2 to fair business. Mr. Wilson is a clever comedian and character actor and is well supported. Wang 7; Walker Whiteside 12; Albani 15; Merrymakers 18; Trip to Chinatown 21.==ITEMS: Sam C. Miller was called to London 28 to replace Alex. Marks, who broke his leg accidentally.—D. Phillip Phillips, advance for Wang, was in town 6.—W. Powley, who owns the Actors' Comedy co., is playing everywhere to big business with them.—W. Fricker, of this town, has leased the Preston Opera House.

WOODSTOCK.—OPERA HOUSE (Charles A. Pyne, manager): Wilson's Minstrels booked for 1, canceled without notifying manager. South Before the War 7. Wang 9, Walker Whiteside 12; Bostonians 19.==ITEM: The Woodstock Minstrels have reorganized, and are now busy rehearsing for their opening performance, which will be given shortly. Charles Shedden assumes the management. C. E. Tanney is musical director.

BELLEVILLE.—CARMAN OPERA HOUSE (LeClair and Lesser, managers): Wang Dec. 30 to a crowded house and highly satisfied audience; receipts $78. McGill's College Glee and Banjo Club 2 pleased a fair audience. Lumiere's Cinematographe week of 4 opened to good business.==POWER'S OPERA HOUSE (Power Brothers, managers): A Pair of Jacks 6; T. T. Rook in Joshua Simpkins 9.

STRATFORD.—OPERA HOUSE (Al Brandenberger, manager): Donovan Minstrels (amateurs) Dec. 29 to fair house.

CORRESPONDENCE.

ALABAMA.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE (Dr. Charles Whelan, manager): John Griffith and a strong co. presented Richard III. to a small but appreciative audience 1. Mr. Griffith was booked to appear as Mephisto in Faust 2, but sudden illness prevented him.==ITEM: Rehearsals are now in progress by local talent for the production at an early date of the Mikado. The performance promises to be a great success. White Slave 6; Prodigal Father 7.

MOBILE.—THEATRE (J. Tannenbaum, manager): Stuart Robson and Madame Janauschek in Mr. Ponderbury's Past 1, 2; performance excellent. Bartley Campbell's White Slave pleased a topheavy house 4. Florence Hamilton co. began a week's engagement 5 at popular prices to a packed house; general satisfaction; J. C. Stewart's Two Johns 11.

SELMA.—ACADEMY OF MUSIC (B. F. Toler, manager): J. C. Stewart's Two Johns Comedy co. 1 to moderate business. May Davenport Burlesque co 4 gave a disreputable performance to vacant seats. Eugenia Blair 11.

ANNISTON.—NOBLE STREET THEATRE (R. St. John, manager): John Griffith presented Faust Dec. 31 to a fair and very appreciative audience; support good, excellent. Eugene Moore and Annie Boyle-Moore deserving special mention. The Mephisto of John Griffith was the best ever seen here. May Davenport Burlesque co 6; Eugenia Blair in East Lynne 9.

EUFAULA.—MORRIS OPERA HOUSE (Jacob Stern, manager): May Davenport 1; small house, but better than they deserve; it was the poorest and most vulgar performance ever seen here. J. C. Stewart's Two Johns Comedy co. 5.

DECATUR.—ECHOLS OPERA HOUSE: McFee's Matrimonial Bureau 5 to a large and appreciative audience.

HUNTSVILLE.—OPERA HOUSE (John Gordon, manager): McFee's Matrimonial Bureau 4; good business. Hoyt's A Black Sheep 6; May Davenport Burlesque co. 7.

ARKANSAS.

JONESBORO.—MALONE'S THEATRE (W. J. Malone, manager,: William L. Martin, supported by Olive Martin, appeared Dec. 29 in a splendid production of Faust to a well-filled house; performance excellent. House dark 5-12.

HOT SPRINGS.—OPERA HOUSE (J. W. Van Vliet, manager): William L. Roberts, supported by Olive Martin, presented Faust 1 to a medium audience. Miss Martin as Marguerite rendered her part admirably. Audience well pleased. Nashville Students 6; The Man in the Iron Mask 7; Eddie Foy in Off the Earth 9; Nabobs 14; Cissy Fitzgerald 15; Merry World 18; Tom Seabrooke 19; Sol Smith Russell 28.

HELENA.—GRAND OPERA HOUSE (Newman and Ehrman, managers): A Trip to the Circus 1; very poor attraction to slim business. Barlow Brothers' Minstrels 11; Griffith's Faust 14.

FORT SMITH.—GRAND OPERA HOUSE (C. J. Murta, manager): Human Hearts Dec. 31 to a large and highly pleased audience. Barlow Brothers' Minstrels 4; Clay Clement 7.==ITEM: T. Berg, of New York, joined the Human Hearts co. at this place.

FAYETTEVILLE.—OPERA HOUSE (Hudgins and Smith, managers): House dark 4-11. Confusion 13.

CAMDEN.—DOWDALL OPERA HOUSE (W. F. Avery, manager): Nashville Students 4; crowded house; general satisfaction. An Irish Step 18; Georgia Minstrels 19; Schubert Symphony Club 27.

LITTLE ROCK.—CAPITAL THEATRE (Roy L. Thompson, manager): Hal Reid in Human Hearts to good business Dec. 30. Young Mrs. Winthrop by local talent for benefit of T. P. A. gave good performance to big house 1. Nashville Students 7; Fox in Off the Earth 8; Barlow Brothers 9; Henshaw and Ten Broeck in The Nabobs 13; Cissy Fitzgerald in The Foundling 14.

ARIZONA.

PHOENIX.—OPERA HOUSE (G. K. Krefer, manager): C. H. Yale's New Devil's Auction Dec. 29, house crowded and performance first-class. Lincoln J. Carter's Fast Mail 5. Jules Grau's Grand Opera co. 25-27.==ITEM: The Elks have fitted up the new Smith's Hall elegantly and expect a rapid increase in membership.

CALIFORNIA.

SAN JOSE.—HALL'S AUDITORIUM (L. Henry, manager): The Frawley co. received a hearty welcome Dec. 19, when they presented The Railroad of Love. Each member of the co. is an artist. Humanity by the Grismer Davis co. 21 drew a fair house. Joseph Grismer did not appear owing to illness. The audience nevertheless was satisfied. Bristol's Horse Show 24-26 to good audiences.

FRESNO.—BARTON OPERA HOUSE (Robert G. Barton, manager): Grau Opera co. in repertoire Dec. 28 3 to good business. Robert Lett, comedian, made a decided hit in his various impersonations. Grismer-Davis co. in Humanity 11; Devil's Auction 14.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): Joseph Grismer and Phœbe Davis closed a week's engagement 2 with Humanity. Brownies 3 and week.==BURBANK THEATRE (A. V. Pearson, manager): An excellent production of The White Squadron drew well week ending 3. Police Patrol 4.==ITEMS: Charles W. Yale's Devil's Auction will hold the boards 6, 7 at Hazard's Pavilion under the management of the Los Angeles Theatre.—Mr. and Mrs. Joseph Grismer were pleasantly entertained by old friends during their recent engagement.

SAN JOSE.—HALL'S AUDITORIUM (L. Henry, manager): Mahara's Minstrels to packed houses Dec. 28, 29 and gave a pleasing performance. The Old Homestead 31 attracted a good crowd. The Bates Ward co. opened for three nights 1-3. The Burglar, the opening play, was presented in good style and drew a good audience.==TURN VEREIN HALL: He Must Be Deaf, presented by local talent in German, was well received. J. St. J. Oswalt, W. H. Ritter and Mrs. Hinkelbein deserve special mention.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Charles H. Yale's Devil's Auction to fair and well-pleased audiences Dec. 31, 1.

COLORADO.

GREELEY.—OPERA HOUSE (W. A. Heaton, manager): Frederick Ward in King Lear 6; Frederick D. Power 9.

PUEBLO.—GRAND OPERA HOUSE (S. N. Nye, manager): Louis James Dec. 28 in Spartacus to a crowded house. Heat concert co. 1; good business. Carl Walther, with his violin, captured the audience.

LEADVILLE.—WESTON OPERA HOUSE (A. S. Weston, manager): Louis James presented Spartacus the Gladiator Dec. 30 to big business and general satisfaction. Guy Lindsley as Pharsarious did excellent work and was heartily applauded. Katie Emmett in The Waifs of New York 6.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): Louis James 1, 2; excellent business; matinee, Romeo and Juliet; evening, Spartacus the Gladiator. Katie Emmett in The Waifs of New York 4; Amateur Minstrels 12.==ITEM: J. G. Richie, agent for the Helen Beech Yaw Concert co., accompanied by his wife, spent 27 here.

CONNECTICUT.

HARTFORD.—PARSONS'S THEATRE (H. C. Parsons, manager): Cissy Fitzgerald appeared Dec. 21 in The Foundling to good audience. Santa Maria 1, 2 was presented to gratifying business. It was handsomely staged and the choruses and solos were well rendered and received liberal applause. Lucille Saunders, formerly of this city, sang the leading part with good voice and made a fine stage presence. Lost, Strayed or Stolen 6, 7 did a big business and was enthusiastically received. Henry Miller 8; Sunshine of Paradise Alley 9.==HARTFORD OPERA HOUSE (Jennings and Graves, managers): Fallen Among Thieves, a strong melodrama, was presented by a capable co. 1, 2 to good business. Cleveland's Minstrels gave four performances 4, 6 to crowded houses. The entertainment was far above the average. The opening night the curtain was rung down before the completion of the programme, much to the surprise of the audience. An announcement was made by Colonel Graves that a former member of the co. had secured an attachment on the receipts for a claim of $40 alleged back salary due, and that manager Cleveland had refused to let the performance continue if the attachment stood. This caused considerable confusion, and Colonel Graves stated that the matter would be settled the next day and all in the house would receive checks entitling them to admission at the next two performances. Manager Cleveland showed a receipt in full, and whatever claim existed was declared to be illegal by the attorneys to whom the matter was referred.

A. DUMONT.

BRIDGEPORT.—PARK CITY THEATRE (Mary E. Hawes, manager): Northern Lights 1 to two audiences of fair proportions; scenic effects good. The Foundling, with Cissy Fitzgerald, 2 to a good and pleased house. The play was not so well cast as last season, but the curtain raiser, Chums, made a hit. Hammerstein's Santa Maria played to a big, well-satisfied house 3. The vocal numbers were well rendered, and James T. Powers and W. H. Tradenick ably carried the fun-making portion of the entertainment. The (local) Oratorio Society gave Handel's Messiah 5 to a full house. Frank Damrosch was the conductor. Primrose and West, the ever welcome fun-makers, had their usual large business 6, and gave an excellent performance. Lumiere's Cinematographe and Katie Rooney's Greater New Yorkers commence 11; Conterno's Concert Band 18; Ice Out in The Star Gazer 19; A Florida Enchantment 25; Charley's Aunt 27; The Gay Parisians 28. Wilbur Opera co. Feb. 1-6.==THE AUDITORIUM (Mary E. Hawes, manager): Florrie West headed the cast of A Bowery Girl, and the aisles were filled two and three deep at evening performances, with generous matinees. Gus Williams in One of the Finest 4, 5, had fair business, and sang several new songs. Davis and Keogh's Down in Dixie played to good business 6, 7. John E. Redmund lectures on the British Parliament 15; Wilg's Two Old Cronies 20; Coon Hollow 22, 23; Dan McCarthy 25-27. Tony Farrel in Gaiety Owen 29, 30.==ITEM: The local Elks held open house 1, when Ward and Beecher and the Elk Minstrel Troupe gave their first full dress rehearsal and met with most gratifying success. Refreshments were served and three candidates were initiated.

NEW BRITAIN.—RUSSWIN LYCEUM (Gilbert and Lynch, managers): Primrose and West gave a first class minstrel show 4, but heavy storm interfered with attendance. Sunshine of Paradise Alley, return engagement, 6; Sowing the Wind 16.==OPERA HOUSE (W. W. Hanna, manager): Wood Sisters gave a rather questionable performance 1. Dark week of 4.==ITEM: John Hanna, principal owner and manager of Hanna's Opera House, died Dec. 28. His son, W. W. Hanna, is now managing the theatre.

MIDDLETOWN.—THE MIDDLESEX (Middlesex Assurance Co., managers): The first presentation of D. Hayman's co. in The Prisoner of Zenda occurred 1; co. good; excellent scenery and costumes. E. R. Thomson as Red Elphberg, Emmett Corrigan as the Black Elphberg and Ora Abell as Flavia were quite competent. Herbert Flansburg, of this city, made his first professional appearance here and was warmly greeted.

WINSTED.—OPERA HOUSE (I. E. Spaulding, manager): Duncan Clark's Female Minstrels 1 was the most ridiculous performance ever seen here. They advertise the Cherry Sisters, but the original Cherry Sisters telegraphed Harry Overton, of this city, requesting him to get out legal papers prohibiting the use of their name. Jim the Penman 5 to fair business; the cast and performance excellent. Gorton's Minstrels 12.

TORRINGTON.—OPERA HOUSE (F. R. Matthews, manager): Jim the Penman 6 to fair house; performance one of the best seen here. F. C. Bangs in title role, Ed Emery as Captain Redwood and Clement St. Martin as Baron Hartfield were far above the average. Gorton's Minstrels 9.

PUTNAM.—OPERA HOUSE (George E. Shaw, manager): Carter's Fast Mail 8; Palmer's Jim the Penman 12; local attraction week of 16; Stowe's U. T. C. co. 27.

BRISTOL.—OPERA HOUSE (C. F. Michaels, manager): Lincoln J. Carter's co. in The Tornado Dec. 31; good house; performance excellent. Emma Whitely as Bridget O'Rafferty made a big hit. Duncan Clark's Lady Minstrels 4; fair house; performance wretched. They advertise the four Ripe Cherry Sisters direct from New York.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, manager): Gorton's Minstrels Dec. 31; fair attendance. Span of Life 1; large and well-pleased audience. A Breezy Time 4 gave good performance to fair house. The Fast Mail 7; Little Christopher 8; Jim the Penman 11; The Ensign 18; Sowing the Wind 18; the Reid Concert co. 21.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, manager): Hammerstein's Opera co. in Santa Maria Dec. 30 drew a large audience delighted with the fine vocal work of principals and chorus but appalled by the stupidity of the book. James O'Neill gave a magnificent performance of Virginius to a large and enthusiastic house 31. Mr. O'Neill's support is excellent and the scenery and costumes elaborate and appropriate. The Nickerson Comedy co. opened a week's engagement 4 at popular prices to a fair house.

DANBURY.—TAYLOR'S OPERA HOUSE (T. A. Shear, manager): Gorman Brothers' Gilhooleys Abroad to a nice house 2; performance good. Paradise Alley 6; U. T. C. 13; Coon Hollow 15.

SOUTH NORWALK.—HOYT'S OPERA HOUSE (I. M. Hoyt, manager): The Cotton King to small house Dec. 29; The Tornado 4.

MERIDEN.—OPERA HOUSE (A. Delaven, manager): Primrose and West's Minstrels to S. R. O. 5; excellent satisfaction.==ITEM: The Gem Theatre here closed its doors after being open two weeks.

ROCKVILLE.—HENRY THEATRE (Murphy and Wendtner, managers): The Gormans in Gilhooleys Abroad Dec. 31 pleased a small audience. Gorton's Minstrels 1 to fair house. Cleveland's Minstrels 8; Sowing the Wind 18.==OPERA HOUSE (J. H. Fraze and Co., managers): Nose Jollity co. in Kodak 30 to small but enthusiastic audience.

NEW LONDON.—LYCEUM THEATRE (Ira A. Jackson, manager): Santa Maria Dec. 31 to fine business. It is handsomely staged and rendered with a dash and finish that was highly pleasing. James O'Neill, Count of Monte Cristo, with an excellent support, 31 to the capacity of the house. Mr. O'Neill is always awarded the compliment of a full house here. Down in Dixie 5 drew a good house and gave good satisfaction. Mr. Wright, who was a member of the Summer stock co. here, was in the caste. Ben Bur, by local talent, 7-9.

NORWALK.—OPERA HOUSE (F. W. Mitchell, manager): Sunshine of Paradise Alley, with its beautiful scenery, 5 to a large audience which generously applauded the performance. Stowe's U. T. C. 14; Fred Bryton's co. 18.

WATERBURY.—JACQUES OPERA HOUSE (Jean Jacques, manager): Redpath Concert co. gave an enjoyable entertainment Dec. 31. The Gormans in The Gilhooleys Abroad pleased two large audiences 1. Gus Williams and his co. appeared in One of the Finest to a good audience 2. William Jerome's co., presenting the farce-comedy, Town Talk in McFadden's Flats, pleased their audience 4, 5. Co. includes a number of clever specialty people. Sunshine of Paradise Alley 7; Jim the Penman 9.

FLORIDA.

PENSACOLA.—OPERA HOUSE (J. M. Coe, manager): Stuart Robson in Mrs. Ponderbury's Past Dec. 31 to large and very appreciative audience.

OCALA.—MARION OPERA HOUSE (J. W. Sylvester, manager): White Crook 1 to large and pleased audience. Maude Atkinson opened a week's engagement 4 to good audience; performance good. Oliver Byron 29.

JACKSONVILLE.—PARK OPERA HOUSE (J. D. Burbridge, manager): Hoyt and McKee's musical comedy, A Black Sheep, 1 to crowded house. Otis Harlan as Hot Stuff and the entire co. with their catchy songs and good dancing pleased immensely.

TAMPA.—TAMPA AUDITORIUM (R. W. Wrenn, manager): Tolson's Comedians in repertoire Dec. 29 2 to poor business; performance good. Cissy Fitzgerald 18.==SPANISH CASINO (J. T. Brown, manager): House dark.

GEORGIA.

ALBANY.—DAVIS OPERA HOUSE (H. T. McIntosh, manager): May Davenport's Burlesque co. Dec. 31 was totally devoid of any merit. White Crook 6; Francis Jones's In Old Madrid co. 7-9.

WAY CROSS.—JOHNSON'S OPERA HOUSE (F. B. Trent, manager): House dark 4-9. Robinson Opera co. 11.

SAVANNAH.—THEATRE (Charles D. Coburn, manager): Florence Hamilton and co. in repertoire to crowded houses at popular prices Dec. 28-2. Edison's Cinematographe was the only redeeming feature of the performance. East Lynne 3.

ROME.—NEVIN'S OPERA HOUSE (James R. Nevin, manager): The May Davenport Burlesque co. played The Favorite to topheavy house Dec. 28; performance fair. The Vitascope co., organized in Atlanta, began a five days' engagement 28, but owing to poor business it

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week to pieces 29. Clara Schumann's Ladies Orchestra 30; Rogers Bros. in East Lynne 8, Hasty Brothers in Wolf Goose Chase 9.

ALTOONA.—OPERA HOUSE (H. J. Rowe and Co., managers): John Griffith in Faust Dec. 30 to the capacity of the house; audience well pleased. Oscar P. Stroop week of 11; All Donnan's Vaudeville co. 19.

COLUMBUS.—SPRINGER OPERA HOUSE (Springer Brothers, managers): Hoyt's A Black Sheep Dec. 30 to a large and delighted audience. Francis Jones's co. in In Old Madrid 5; The White Crook 9.

BRUNSWICK.—NAVAL RESERVES ARMORY (M. A. Peket, manager): The Helping Circle of the King's Daughters gave a delightful entertainment for charity Dec. 30. The features were the violin solos of Master Julian Isaac and the remarkable dancing of little Rosa Coates, both local amateurs. The tableau of The Lost Chord was reproduced, and scored a decided success, under the artistic management of S. C. Atkinson.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (James A. Pinney, manager): Uncle Tom's Cabin 7; Katie Putnam 14-16.

POCATELLO.—OPERA HOUSE (Watson and Kinport, managers): House dark week of Dec. 28. Professor Gunning, hypnotist, 5-7; Cook Sisters' U. T. C. co. 8; Louis James 9, 10; Ellen Beach Yaw 16; John Dillon 19; Frank Readish co. 21-23.

WALLACE.—OPERA HOUSE (Richard Dixon, manager): Katie Putnam co. 8, 9.

ILLINOIS.

PEORIA.—GRAND OPERA HOUSE (Chamberlin, Barhydt and Co., managers): The Schiller Vaudevilles, with the Cinematographe, Dec. 29-31 to good business. Grant and Norton and Colbun and Doyle making hits. Emily Bancker 1, with matinee, in A Divorce Cure to large and well-pleased audiences; the piece is good and well put on. Spencer's Band 3 to fair house. The American Girl 6; Y. M. C. A. 7; Della Fox 8; Bancroft 9; Spencer's Band 10; the Baldwins week of 11.—AUDITORIUM (Augustin Neuville, lessee, A. R. Waterman, manager): Anna Eva Fay to good houses all week of 28, and remained for 3-6. House dark 7-10. Saved from the Sea 11-13.

ALTON.—TEMPLE THEATRE (W. M. Sauvage, manager): Emily Bancker in A Divorce Cure Dec. 27 to good business. Eddie Foy and co. presented Off the Earth to large and well-pleased audience 29. The Dominant Ninth, a local musical organization, 30. The American Girl, with R. E. Graham in ending part, 3 to fair business. The Old Homestead, with Archie Boyd, 9; Neil Burgess in New County Fair 10; After the Ball 11; Della Fox in The Little Trooper 21; For Fair Virginia 26; Lewis Morrison 29.

FREEPORT.—GERMANIA OPERA HOUSE (Phil. Arno, manager): Gordon's Comedy co. in repertoire to fair business week ending 2; satisfactory performances. The same co., assisted by home talent, in a sacred concert 3; Hoyt's A Bunch of Keys 6.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): The Girl I Left Behind Me Dec. 29 to small house. Bancroft the Magician 30 to a good house. Emily Bancker presented A Divorce Cure 2 to a small house. Murray and Mack in Finnigan's Courtship pleased a fair house 4.

ELGIN.—DU BOIS OPERA HOUSE (Fred W. Jencks, manager): Elgin Cycle Club Minstrels, home talent, to S. R. O. houses Dec. 31-2. West Point Cadets' Band 22; Wang 30.

STERATOR.—PLUMB OPERA HOUSE (J. R. Williams, manager): A Bunch of Keys Dec. 29; fair attendance; good performance. Boston Howard Athenæum Star Specialty co. 1 highly pleased a large audience.

CHAMPAIGN.—WALKER OPERA HOUSE (C. F. Hamilton, manager): Reno's Dog Show 1 to fair business. Della Fox 13; Pluto 19 and week.

ROCK ISLAND.—HARPER'S THEATRE (E. B. Kruhl, manager): After the Ball Dec. 31 to slim house; ordinary performance. Eunice Goodrich 3 to fair house; performance good. Charles McFadden in a whistling specialty made a hit. Byrne Brothers' New 8 Bells 6; Wickes' Stock co. 10-17; Frederick Warde 19.—ITEM: E. B. Kruhl became manager of the theatre here 1, Charles Baur having resigned. He has been connected with the house for many years.

GALESBURG.—THE AUDITORIUM (F. E. Berquist, manager): Emily Bancker Dec. 31 gave a splendid performance to a fair house. Local minstrels 1 to a large house. Tennessee's Pardner 4; small house. Siberia 6; Della Fox Opera co. 7; Rhea 11; Bancroft, magician, 13; Robert Burdette 16; Garrick Theatre co. 18-20; Fanny Rice 21.

MOLINE.—AUDITORIUM (A. C. Woodyatt, manager): After the Ball Dec. 29.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, manager): Byrne Bros., in 8 Bells 4 gave fine performance to full house. Harry Mainhall 10 in Tennessee's Pardner.

OTTAWA.—SHERWOOD OPERA HOUSE (F. A. Sherwood, manager): Schilling's Minstrels Dec. 28; poor performance to fine business. Sherwood's Grand Concert co. 5 to medium business. Tennessee's Pardner 11.

WAUKEGAN.—GRAND OPERA HOUSE (George K. Spoor, manager): House dark week of 4.

BLOOMINGTON.—NEW GRAND (C. E. Perry, manager): A Bunch of Keys drew a fair house Dec. 30. Schilling's Minstrels gave two performances 1 and pleased large audiences. Lady Minstrels, by home talent 5 drew a large audience. For Fair Virginia 16; A Black Sheep 19; Pudd'nhead Wilson 22; Morrison in Faust 27.

DIXON.—OPERA HOUSE (F. A. Truman, manager): Hoyt's Bunch of Keys 6 to S. R. O.; good satisfaction. Trip to Chinatown 11; Rhea 16; Earl Doty's co. 18-23.

MOUND CITY.—OPERA HOUSE (Betts and Hays, managers): Salter and Martin in Uncle Tom's Cabin 14.

MONMOUTH.—PATTEE OPERA HOUSE (Webster and Perley, managers): Biel Schuler Vaudevilles and Cinematographe 4, return engagement; fair house, well pleased. New 8 Bells 5; good house; co. satisfactory. Saved from the Sea 8; Rhea 12.

EAST ST. LOUIS.—MCCASLAND'S OPERA HOUSE (Frank McCasland, manager): After the Ball 10; Town Topics 17; Grimes's Cellar Door 24.

PARIS.—SHARPP'S NEW OPERA HOUSE (L. A. G. Sharpp, manager): Mlle. Rhea and her excellent support appeared 5 in Josephine, Empress of the French, to a 1000 house. Paulton and Rapp's Amet Magniscope 6; Mackin's Grimes' Cellar Door 18; After the Ball 22.—The special train from Terre Haute Manager Schaaff ran to Rhea's entertainment brought over one hundred and twenty-five people.

DANVILLE.—GRAND OPERA HOUSE (S. W. Heinly, manager): Rhea in Still Gwynne 4 to light business. Schilling's Minstrels 8; fair house; excellent entertainment.

LINCOLN.—BROADWAY THEATRE (Cassitt and Foley, managers): Town Topics Dec. 31 delighted a fair audience. Tennessee's Pardner 7; Rhea 9; Trip to Chinatown 14; Carl B. King 18, 19; J. E. Toole 23 Garrick Theatre co. 25-27.—ITEM: John W. World replaces Phil Ott in Town Topics co. 21.

AURORA.—OPERA HOUSE (J. H. Plain, manager): Max Bendix, the violinist, assisted by the Sherwood Quartette Club, pleased a small house 4. Fanny Rice 15.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, manager): House dark Dec. 28-2.

JACKSONVILLE.—GRAND OPERA HOUSE (Ravenscroft, manager): House dark Dec. 28-2.

QUINCY.—EMPIRE THEATRE (Chamberlin, Barhydt and Co., managers): The American Girl 2, matinee and night, was presented by a good co., and gave satisfaction. The Schiller Vaudevilles 3, 4 played a return engagement to fair houses. The Cinematograph deserves special praise. Tennessee's Pardner 6; The Old Homestead 8.

CLINTON.—REDUCK'S OPERA HOUSE (B. G. Henton, manager): Iolanthe, by the Jeanette Opera co., Dec. 28 to fair business.—NEW OPERA HOUSE (John B. Arthur, manager): Presbyterian Church Sunday School Cantata 24 to S. R. O.

SPRINGHAM.—AUSTIN OPERA HOUSE (Warren and Austin, managers): House dark until 20, on account of cancellation.

MATTOON.—THEATRE (Cossert and Foley, managers): Town Topics Dec. 29; clever performance to a good business. Charity entertainment 1 to a well-filled house.

INDIAN TERRITORY.

SOUTH M'ALESTER.—THE CAPITAL OPERA HOUSE (S. Crowl, manager): Barlow Minstrels Dec. 31-2; good performances to good houses. Armour and Logan's Confusion 7.

KREBS.—OPERA HOUSE (T. W. Clelland, manager): Barlow's Minstrels 1; good performance; good house.

INDIANA.

NEW ALBANY.—OPERA HOUSE (J. D. Cline, manager): Stetson's Uncle Tom's Cabin co. drew two large and well pleased houses 11, the matinee being the largest in the history of the house. The co. was capable and gave the best presentation of this piece ever seen here. The performance appeared to give entire satisfaction. Their new transformation scene used here for the first time is pretty and appropriate and adds much to the success of the performance. Kate Partington does the best work in the performance as Topsy and won instant recognition. George M. Part made a very funny Marks and received merited applause. T. R. Beatly, Harry Palmer and Edna Keen gave clever impersonations. John Griffiths in Faust 21.—ITEMS: Pres. Lockwood, of the Opera House orchestra, left 4 for Lawrenceburg, Ind., to join Stetson's U. T. C.—Charles Bell joined In Old Kentucky co. 1, Levi Smith taking his place with the Stetson co. Moke West, of this city, joined Stetson's co. and appeared at night performance 1.—Manager Cline has been rather unfortunate in his January bookings, so many cos. closing and others changing their routes.

W. L. GROVE.

MARION.—THE WHITE THEATRE (E. L. Kinneman, manager): Evelyn Gordon in A Wife's Secret 1 poor performance; business fair. A. W. Freemont 2 gave a creditable performance of 777 to good house. The Limited Mail pleased good house 4, 5. Agnes Wallace Villa 6; The American Girl 9; James B. Mackie 9.—ALLEN THEATRE (S. L. Braddon, manager): Ferris's Comedians had good business week ending 2. The Cinematograph and a good vaudeville opened for a week 4 to a large audience.

ANDERSON.—GRAND OPERA HOUSE (I. R. May, manager): The Anderson Charity Minstrels gave a very satisfactory performance to S. R. O. The amount cleared was $200 which goes to charity. Ada Grey in East Lynn 1, matinee and night, to fair business; performance poor.—ITEMS: Mr. Wright, of New York, arrived here with his co. 4 to join hands with home talent and put on True Blue for two weeks 8, 9, for benefit of S. of V.—The Elks will give a Sunday afternoon concert 17 assisted by Anderson Glee Club.

DUNKIRK.—TODD OPERA HOUSE (Charles W. Todd, manager): Irving French co. Dec. 24 to good business. Eldon's Comedians opened 28 for a week to fair house; performance good; the best repertoire co. ever was here. The singing, dancing and other specialties introduced were all up to date and pleased the audience immensely. My Dad the Devil 13.

CONNERSVILLE.—ANDRE'S THEATRE (D. W. Andre, proprietor and manager): J. E. Toole in Killarney and the Rhine Dec. 2; business light; co. fair. Lincoln J. Carter Defaulter co. 2 to good house; best of satisfaction. Boston Comedy co. 4 in Muggs Landing to poor business at popular prices. Claire Comedy co. 13-20 in repertoire.

ROCKVILLE.—OPERA HOUSE (D. Strouse, manager): J. C. Lewis and Sadie Hasson pleased a topheavy house 4.—CARLISLE HALL (D. Carlisle, manager): Lovett's Boston Stars 8.

HUNTINGTON.—OPERA HOUSE (A. E. Rosebrough, manager): The I. O. O. F. Band of this city, under the direction of George Hubbins, gave one of the best musical concerts ever heard here to S. R. O. Dec. 30. Ferris's Comedians 11 and week. Charles Loder's Hilarity co. has closed and canceled its date of 21.

LAFAYETTE.—GRAND OPERA HOUSE (George Seager, Jr., manager): Si Plunkard 1, matinee and evening, to fair business. Tim Murphy in Old Innocence 8; Limited Mail 11; Rosabel Morrison 14.

GOSHEN.—THE IRWIN (Frank Irwin, manager): Walter Whiteside in Hamlet to very fair business Dec. 31; satisfactory performance.

NOBLESVILLE.—WILD'S OPERA HOUSE (C. C. Curtis, manager): J. E. Toole in Killarney and the Rhine Dec. 29 to poor house; good performance and audience well satisfied. The Limited Mail 6.

MUNCIE.—WYSOR'S GRAND OPERA HOUSE (H. R. Wysor, manager): Rob Roy by Whitney Opera co. Dec. 28 to full house. Rhea in Nell Gwynne 30; light business. Both performances were good.

PORT WAYNE.—MASONIC TEMPLE (Stouder and Smith, manager): The Girl I Left Behind Me to good business 1, with matinee.—ITEM: F. E. Morse, advance agent for Fanny Rice co., spent a few days here last week.

MADISON.—GRAND OPERA HOUSE (F. E. De Lonte, manager): House dark. Limited Mail 24.

LEBANON.—GRAND OPERA HOUSE (J. C. Brown, manager): J. E. Toole Dec. 25, 26 to fair houses; Ada Gray 28; poor house; poor co. Schilling's Minstrels 7; Limited Mail 9; A Bunch of Keys 19.

MICHIGAN CITY.—ARMORY OPERA HOUSE (E. F. Bailey, manager): Bancroft Dec. 22; fair house and fair satisfaction. Weber's Olympia Burlesque co. 2; gave wretched performance to poor business. Smalley Concert co. 4; enjoyable performance to good house; Hoyt's Bunch of Keys 12.

PORTLAND.—AUDITORIUM (A. D. Miller, manager): Remenyi Dec. 21 to large and fashionable audience. Limited Mail 2; poor performance to topheavy house. South Before the War 13.

LAPORTE.—HALL'S OPERA HOUSE (W. C. Miller, manager): Armour Institute Mandolin and Glee Club 1; small audience; performance unsatisfactory. Charles A. Loder 20.

FRANKFORT.—COLUMBIA THEATRE (G. Y. Fowler, manager): Lewis Morrison in Faust Dec. 30 to large and fashionable audience; best of satisfaction. J. C. Lewis in Si Plunkard 29; good house. South Before the War 22; Black Patti Troubadours 29.

EVANSVILLE.—GRAND (King Cobbs, manager): Eddie Foy in Off the Earth had good house 1 with matinee. Miss Marbie is extremely clever. The Lady Slavey 8; Minnie Maddern Fiske 8; Della Fox 14.—PEOPLE'S (T. J. Graves, manager): Keene, the magician, drew fair house 30.

ELWOOD.—OPERA HOUSE (Joe A. Kramer, manager): Limited Mail 13; South Before the War 15.

WABASH.—HARTER'S OPERA HOUSE (Alf Harters, treasurer): Ferris's Comedians presenting musical farce comedies 4-10; Madame Rhea Jan. 20.

COLUMBUS.—CRUMP'S THEATRE (R. F. Gottschalk, manager): A. W. Fremont in 777 to fair audience; good performance. Limited Mail 18; Cinematographe 21-23; South Before the War 29.

UNION CITY.—CADWALLADER THEATRE (C. W. Waite, manager): Rob Roy Dec. 29 to good house. Tim Murphy in Old Innocence and Sir Henry Hypnotized 2; performance excellent; good house. Agnes Wallace Villa 7; South Before the War 11; Limited Mail 22.

KOKOMO.—OPERA HOUSE (H. E. Henderson, manager): Tim Murphy in Old Innocence and Sir Henry Hypnotized 8; gave best of satisfaction to a fair business.

RICHMOND.—PHILLIPS'S OPERA HOUSE (J. H. Dobbins, manager): Whitney's Opera co. in Rob Roy Dec. 31 to good business. Josie Mills and Joseph Callahan co. opened 4 for three nights in Master and Man to S. R. O.; performance very satisfactory.

ELKHART.—BUCKLIN OPERA HOUSE (David Carpenter, manager): House dark 4-9 Tompkins's Black Crook 13; Mr. and Mrs. Robert Wayne 18-20; Rush's White Crook 25; Minnie Maddern Fiske 30.

ALEXANDRIA.—OPERA HOUSE (Otto and Manlove, managers): J. E. Toole Dec. 29 to small house and satisfactory performance. O'Brannigan's Flirtation 1; poor co. and wretched performance to light business; Limited Mail 7; American Girl 9.

LOGANSPORT.—DOLAN'S OPERA HOUSE (William Dolan, manager): Lewis Morrison in Faust Dec. 29 to good business. Magniscope Specialty co. 31-2 pleased good houses.—ITEM: A special train was run from Peru for the Morrison performance.

FRANKLIN.—NEW OPERA HOUSE (H. H. Woodsmall, manager): Stetson's U. T. C. co. played to big business; performance fair. A. W. Fremont's 777, 7; Si Plunkard 13; Limited Mail 16; Bunch of Keys 20.—ITEM: A Straight Tip booked for 11 has closed.

IOWA.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): Della Fox and a capable co. presented The Little Trooper 4 to good business at advanced prices. Pudd'nhead Wilson 5; Chicago University Mandolin and Glee Club 6; Murray and Mack 7.—GRAND OPERA HOUSE (William Foster, manager): Marie Wellesley and her co. of players closed their Dec. 28-9 engagement to large business; co. fair. Saved from the Sea came to good business 4 and gave good performance. Human Hearts 21-23.—ITEM: John B. Henderson, manager of Greene's Opera House, Cedar Rapids, was here 4, 5 and attended The Little Trooper.

KEOKUK.—OPERA HOUSE (D. L. Hughes, manager): R. E. Graham in The American Girl Dec. 31 to fair business; performance good. Sam Small in lectures 3 to two good audiences. Saved from the Sea 7; Sherwood-Benedix Opera co. 9; Babcroft 11; County Fair 12; Pudd'nhead Wilson 18; Tim Murphy 20; A Black Sheep 22.—ITEMS: Frank S. Hannah, of the Sherwood Concert co., while here was entertained at the home of his sister, Mrs. Hawkes.—It is the intention to erect a theatre here with sufficient stage capacity to accommodate any travelling attraction, and with a large enough seating capacity to accommodate a large audience.—The architects who prepared the plans for the Empire Theatre at Quincy have been here to look over the ground with the view of submitting plans for the proposed building.

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Basil, manager): The University of Chicago Glee and Mandolin Club packed the house 1. The entertainment was given under the auspices of Sioux City Lodge of Elks for the benefit of Samaritan Hospital, and netted that institution a snug sum. Della Fox and one of the best supporting cos. ever seen here presented The Little Trooper to the capacity of the house. Miss Fox was at her best, and the work of Harry McDonough was inimitable. Both responded to numerous encores. Holden Comedy co. began a two weeks' engagement to flattering business 4.—ITEMS: The New York Theatre co., which have been stranded here for several days, were assisted to their next stand by Manager Basil, of the Grand, and Manager Holden.

OSKALOOSA.—MASONIC OPERA HOUSE (H. L. Briggs, manager): Owing to cancelations the house was dark until 9, when Alberta Converse put on The New Magdalen and Forget Me Not. Frederick Warde 15; Murray and Mack 20; Alabama 23.—ITEM: The Masonic Opera House was leased to E. M. Fritze yesterday for five years, commencing Aug. 1, 1897. The house will be thoroughly repaired and put in first-class order during the Summer.

FAIRFIELD.—GRAND OPERA HOUSE (M. F. Black, manager): Paul P. Wilbur stock co. 4 for a week to fair business opening night. The Animatograph 11-13; George Gerrick co. 21-23.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roehl, manager): Tennessee's Pardner Dec. 31, 1 and matinee to excellent business and the best of satisfaction. McDonough and Kennedy's The New Siberia 4 to fair house; excellent satisfaction. Jennie Kennork, Margaret May, and James Horne were especially good.

OTTUMWA.—GRAND OPERA HOUSE (S. R. Paterson, manager): Animatograph co. to good business 1 and week. Marie Wellesley co. 4 and week at popular prices. Frederick Warde 14; Tim Murphy 21.

DECORAH.—GRAND OPERA HOUSE (B. B. Morse manager): Tennessee's Pardner Dec. 30 to good business and enthusiastic audience. 8 Bells 6.—HYDE'S OPERA HOUSE (George W. Higgins, manager): Entertainment 4 for benefit of Public Library.

MISSOURI VALLEY.—NEW THEATRE (William Harmon, manager): Local band concert pleased a large house Dec. 30. Eunice Goodrich 14; Alabama 19.

COUNCIL BLUFFS.—DOHANY THEATRE (George M. Bowen, lessee and manager): Chicago University Glee Club 2 to crowded house. Saved from the Sea 3; good performance; small audience owing to weather. Blizzard 13; Goodrich 15; Clay Clement 17; Murray and Mack 24; Lannigan's Ball 31.

PORT DODGE.—PEISLER OPERA HOUSE (Rankin and Smith, managers): Oberlin College Glee Club, under the auspices of Y. M. C. A., Dec. 30 to large house. Moore and Livingston in pirated repertoire 11 and week.

CHARLES CITY.—HILDRETH OPERA HOUSE (C. H. Shaw, manager): Swedish Quartette 18; Clay Clement in The Bells 23.

BOONE.—PEIFF'S OPERA HOUSE (Ben B. Wiley, manager): Chicago University Glee Club 8; Eunice Goodrich 11.

MARSHALLTOWN.—ODEON OPERA HOUSE (Ike C. Speers, manager): Frank E. Long co. Dec. 28-2 to good business at popular prices; general satisfaction. House dark 4-6. Chicago University Glee Club 7.—SEIG OPERA HOUSE (Helms and Evans, managers): House dark 4-9.

ALGONA.—CALL OPERA HOUSE (C. H. Blossom, manager): Belshazzar by home talent, consisting of fifty voices, 7, 8 for benefit of Y. M. C. A. Gunsalus 14.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Barhydt and Co., managers): Fischer's Band, assisted by Madame Marsh, contralto, and Lem Wiley, cornetist, drew a large and enthusiastic audience 1. Eunice Goodrich co. in two performances 2 to fair business. Siberia 7; Sherwood Concert co. 8; Saved from the Sea 9.

FT. MADISON.—ENDICH GRAND (C. H. Salisbury, manager): Emily Bancker in A Divorce Cure Dec. 30; excellent performance and a large, appreciative audience. Tennessee's Pardner 5 (return date) gave entire satisfaction to only a fair house. The co. has added a setting of scenery which adds very much to the production.

DAVENPORT.—BURTIS OPERA HOUSE (Chamberlain, Kindt and Co., managers): The American Girl, with Bob Graham at the head of the cast, gave a very pleasing entertainment to a light house Dec. 30; co. well deserving of better success. Eunice Goodrich with supporting co. 1 and matinee to a fair-sized audience at matinee and S. R. O. at night; specialties good, including Pettie's Baby, Charles McFadden, the whistler, and Miss Goodrich in serpentine dance. Tennessee's Pardner 3 played a return engagement to good audience. The New Siberia 5 was enthusiastically received by a light house.

CRESTON.—PATTI'S OPERA HOUSE (J. H. Patt, manager): Edison's Vitascope 3-8.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (John B. Henderson, manager): Tennessee's Pardner drew a fair house 2. Pudd'nhead Wilson 4 to large audience; splendid satisfaction. Della Fox in The Little Trooper 5 to big house. Nellie Braggins as Mathilde Louvin made a great hit. Nancy Hanks 13; Frederick Warde 18.

ELDORA.—WISNER OPERA HOUSE (G. E. Gilman, manager): House dark Dec. 28-2. Clay Clement 20.

KANSAS.

TOPEKA.—GRAND OPERA HOUSE (L. M. Crawford, circuit manager; O. T. Crawford, local manager): In Old Tennessee co. Dec. 28; poor performance to light house. W. H. Brinkerhoff's co. in Neil Burgess's New County Fair 31 drew a fine audience, and gave a performance above the average. The piece has been slightly changed for the better, and the cast was very well balanced and eminently satisfactory. Sadie Stringham as Abigail Prue, Madge Douglass as Taggs, Edna Terry as Sally Greenaway, and Lon Stevens as Otis did good work. A number of excellent specialties were introduced. Alabama 4; Merry World 7.—CRAWFORD'S OPERA HOUSE (L. M. Crawford, circuit manager; O. T. Crawford, local manager): House dark 28-2. T. R. HYATT.

OTTAWA.—THE ROBERAUGH (Charles H. Ridgway, manager): Andrews Opera co. 1 to large and well-pleased audience; Co. presented Pirates of Penzance and one act of The Mikado. Lincoln J. Carter's The Fast Mail 5.

LEAVENWORTH.—CRAWFORD'S GRAND OPERA HOUSE (William Bowman, manager): Ford's Players Dec. 29 presented Jane under the title of Wanted A Wife. Performance wretched. Saved from the Sea 29 was well received by a good house.

HUTCHINSON.—OPERA HOUSE (W. A. Loe, manager): House dark Dec. 28.

FORT SCOTT.—DAVIDSON THEATRE (Harry C. Ernich, manager): House dark. Lannigan's Ball 11; Beach and Bowers's Minstrels 20, 21; Murray and Mack 29.

ARKANSAS CITY.—FIFTH AVENUE OPERA HOUSE (F. J. Hess, manager): House dark Dec. 28-2. Beach and Bowers's Minstrels 7.

WINFIELD.—GRAND OPERA HOUSE (F. B. Myers, manager): Beach and Bowers's Minstrels 8.

WICHITA.—CRAWFORD GRAND OPERA HOUSE (E. L. Marthino, manager): Beach and Bowers's Minstrels 1, 2 and matinee gave good performance to entirely satisfactory business.—AUDITORIUM (C. W. Bitting, manager): Ray Eldridge's Players in repertoire week ending 2 to good business.

WELLINGTON.—WOODS' OPERA HOUSE (Asa M. Black, manager): Beach and Bowers's Minstrels 6; Andrews Opera co. 11.—AUDITORIUM (Charles J. Humphrey, manager): Lecture by Dr. F. W. Gunsalus 29 to crowded house. Audience highly pleased.

ATCHISON.—THEATRE (John Sutton, manager): In Old Tennessee at matinee and evening performances 1 to light business.—ITEM: The manager of this co. after the evening performance left the performers without a cent of money. The proprietor of the hotel at which they were stopping attached their baggage, but Manager Seaton gave them the use of his theatre for a benefit, and they raised enough money to return to Kansas City whence they had come.

JUNCTION CITY.—OPERA HOUSE (T. W. Dorn, manager): Beach and Bowers's Minstrels Dec. 28 to good business. Andrews' Opera co. in Mikado 30, and in Pinafore 31 to fair houses; performances good. Fast Mail 1 to good house. Jules Walter's Side Tracked 13.

EMPORIA.—WHITLEY OPERA HOUSE (H. C. Whitley, manager): Sharpley Dramatic co. in repertoire Dec. 28-2 to crowded houses; performance good. Frederick Warde in King Lear 6. All Star Minstrels 18.

LYONS.—BUTLER'S OPERA HOUSE (Fred R. Lutz manager): Kempton Komedy Ko. Dec. 30-2 in repertoire; good co. to poor business. Cooper College Quartette 4; good satisfaction, but on account of stormy night poor business. They closed at this place. Albe Heywood Concert co. 15.

PARSONS.—EDWARDS OPERA HOUSE (John B. Monroe, manager): Beach and Bowers's Minstrels 11, 12 house dark 13-23.

KENTUCKY.

ASHLAND.—OPERA HOUSE (B. F. Elsberry, manager): Remenyi Concert co. 2; good performance; good house. The Conqueror 8; Baggage Check 13.

HENDERSON.—THE OPERA HOUSE (A. D. Rodgers, manager). Keene, magician, with Banks Winter, opened 4 to a small house; audience pleased. Thomas Keene in Hamlet 13.

FRANKFORT.—CAPITAL OPERA HOUSE (John W. Milum, manager): Salter and Martin co. in U. T. C., matinee and night, 1 to fair audiences giving general satisfaction. Thomas W. Keene in Othello to a large and thoroughly pleased audience at advanced prices 5. Mr. Keene again proved himself one of the most capable actors on the American stage. His support is good, and Charles Hanford, his manager and leading man, does excellent work. Mary Timberman as Emelia and Bertram Temple as Cassio filled their roles admirably. Baggage Check 15.

DANVILLE.—DANVILLE OPERA HOUSE (Proctman and Venich, managers): Scammon's The Burglar co. gave satisfactory performance to good house 2.—ITEM: Cora Belle Greene of this co. received a telegram while here telling her to join J. A. Herne's Shore Acres co. in New York.

LEXINGTON.—OPERA HOUSE (Charles Scott, manager): The Burglar 1; fair business; performance only fairly good. Thomas W. Keene in Julius Cæsar 4 to S. R. O.; performance very fine. Olga Nethersole 7; Twelve Temptations 11; Hoyt's A Black Sheep 12.

WINCHESTER.—OPERA HOUSE (William Miller, manager): Vanderbilt Glee Club Dec. 30; good house; excellent performance. Thomas W. Keene 6.

OWENSBORO.—NEW TEMPLE THEATRE (J. J. Sweeney, manager): Dark 3-10. Thomas Keene in Merchant of Venice 11; Sousa's Band 23.

BOWLING GREEN.—POTTER'S OPERA HOUSE (J. M. Robertson, manager): Rosabel Morrison in Carmen 2 to a good house; excellent performance. Spooner Dramatic co. opened 4 for a week at popular prices to a crowded house; everyone pleased; skirt dance by Allie Spooner with light effects best seen here yet. Thomas Q. Seabrooke in The Speculator 13.

PADUCAH.—MORTON'S OPERA HOUSE (Fletcher and Terrell, managers): Keene, magician, with Banks Winter, Dec. 31, 1; poor business.

PARIS.—GRAND OPERA HOUSE (D. C. Parrish, manager): Salter and Martin's U. T. C. co. No. 2 to packed house; co. first-class Scammon's The Burglar Dec. 31 to fair business; co. very poor. Vale's Twelve Temptations 13; Sousa's Band 25.—ITEM: Manager Ed R. Salter, of Salter and Martin's U. T. C. co., was entertained here 2 by George D. Mitchell, late manager of the Grand.

LOUISIANA.

SHREVEPORT.—GRAND OPERA HOUSE (Leon M. Carter, manager): Minnie Maddern Fiske, Cesarine at matinee and The Right to Happiness night to very good business 1. Mrs. Fiske did some very artistic acting and was supported by an excellent and evenly balanced co. Darkest Russia 9; A Booming Town co. 13; A Midnight Bell 14; Cissy Fitzgerald 16; Dudley's Georgia Minstrels 27.—ITEM: Edna Brouthers was entertained by friends while here.

MONROE.—OPERA HOUSE (E. Fredickar, manager): House dark week ending 2. Punch Robertson 4 for one week.

MAINE.

BANGOR.—OPERA HOUSE (Frank A. Owen, manager): Robert Mantell 1, 2 to fair business; performance satisfactory. The Bride of Seville (local) opened for three nights to good house 5. Prisoner of Zenda (Al Hayman, manager) 14. Black Crook Burlesque co. 15; Red Stocking co. 18.—ITEMS: James Forest, in advance of the Germans, is in town arranging for the appearance of his co. here, and making a short visit at his home in this city.—John L. Woodersen, late with the Barrymore Roaring Dick and co., is at home here on a short vacation.—Lillian Tucker and Mary Horn, of the Lillian Tucker co., are visiting friends here, and will soon open their season in this city.

PORTLAND.—THEATRE (Charles C. Tukesbury, manager): Thomas Q. Seabrooke in The Speculator 1, 2 gave a finished performance to big houses. House dark week of 4. The Prisoner of Zenda 11, 12.—ITEMS: The Nickerson Comedy co., booked for 4-9, canceled.—Alfred Bradley, in advance for Prisoner of Zenda, was in town 4.

BELFAST.—OPERA HOUSE (F. E. Cottrell, manager): Dark 4-9.

BATH.—COLUMBIA THEATRE (F. A. Owen, manager): House dark 4-9.

MASSACHUSETTS.

LOWELL.—OPERA HOUSE (Fay Brothers and Hosford, managers): Gus Williams in One of the Finest Dec. 30, 31. The support was only mediocre and the business poor. The Ensign 1, 2, with matinee, played to good-sized houses. The co., led by W. D. Ingram and Bessie Taylor, were adequate, and in the main gave satisfaction. Rice's Comedians came in for a week in a repertoire of popular plays and prices 4. They have opened to an immense business, and undoubtedly the performances given are worth the price of admission. Robert Mantell 11, 12; C. T. Dazey's War of Wealth 18; Little Christopher 15, 16.—MUSIC HALL (W. H. Moody, manager): Rush and Watson's co. in O'Hooligan's Wedding 31-2, and owing to open time at the house were re-engaged for 4-6 and matinees. They are hardly up to the average, but managed to do a good business, turning 'em away night of 2.

STATE OF OHIO, CITY OF TOLEDO, } ss.
LUCAS COUNTY,

FRANK J. CHENEY makes oath that he is the senior partner of the firm of F. J. CHENEY & Co., doing business in the City of Toledo, County and State aforesaid, and that said firm will pay the sum of ONE HUNDRED DOLLARS for each and every case of CATARRH that cannot be cured by the use of HALL'S CATARRH CURE.

FRANK J. CHENEY.

Sworn to before me and subscribed in my presence, this 6th day of December, A. D. 1886.

{SEAL} A. W. GLEASON,
Notary Public.

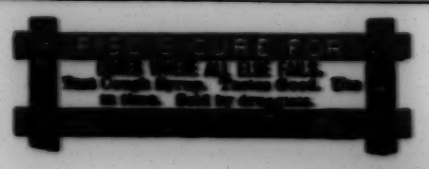
Hall's Catarrh Cure is taken internally, and acts directly on the blood and mucous surfaces of the system. Send for testimonials, free.

F. J. CHENEY & CO., Toledo, O.

Sold by Druggists, 75c.
Hall's Family Pills are the best.

SATIN-SCENT PERFUMES

Lasting extract of real blossoms by my cold process. Ounce size any odor 50c. FREE trial vials Violets, also Crab Apple for stamp. "SATIN-SKIN" 25c. perfumed soap by mail for 12c. ALBERT F. WOOD, Perfumer, 685 Wood Ave., Detroit, Mich. Agts employed



The Black Crook 14-16; Spider and Fly 18-20 ==SAVOY THEATRE (Eckhardt and Weston, managers): Rosedale was again presented by the stock week of 28 to light attendance. Mr. Watson has won much praise for the excellent manner in which this piece was staged and managed, the Gypsy Dell scene being especially commended. Led Astray will be the next bill.==ITEMS: Cora Edsall, the Savoy's leading woman, will leave the cast 9 to join Hands Across the Sea. She will be replaced by Adelaide FitzAllen, late of Robert Hilliard's co., and will make her first appearance 11 in The Crust of Society. If Miss FitzAllen can give the patrons of this house a repetition of the artistic and attractive acting that marked her performance in Lost—24 Hours, she will be a valuable addition to the co. The Lowell Orchestral Society gave a very enjoyable recital 3. Mr. and Mrs. Everett Waterhouse, of Boston, were the soloists.—Margaret Deland lectured before a select audience 4.—Millie Christine, Busby, the illusionist, and others are at the Bijou, doing fairly well.—Manager Cahill is busily engaged in rehearsing his Imperial Minstrel Troupe. ORMSBY A. COURT.

SPRINGFIELD.—GILMORE'S COURT SQUARE THEATRE (W. C. Lenoir, manager): Kismet, or Two Tangled Turks, was given its second public performance here by the Carroll-Kerker Opera co. to a good-sized audience that applauded generously. Besides the principals, distinguished work was done by Belle Bucklan and Rose Leighton. The prompter also deserves mention for his timely efforts in disentangling some of the tangled turks. Lillian Cooley, a Springfield girl, is in the cast. One of the best things that has happened here this season Lost, Strayed or Stolen 4, 5, with its nearly all-star co. Cleveland's Minstrels gave two good performances 7 to good business. The programme is an interesting one, including Professor Burton's wonderful dogs, the Japanese juggling acrobats and the Biograph. Sowing the Wind 8; Little Christopher 9; Andrew Mack 11; The Mandarin 13 Springfield Opera co. in Pinafore 14, 15; Joe Ott in The Star Gazer 16; Coon Hollow 19.==GILMORE'S OPERA HOUSE (C. W. Foods, manager): Mason's Boston Novelty co. drew good business week of 4, presenting Dryden and Lines in Twisted; Jennie Pearl, balladist; Fritz, Leslie and Eddie in pantomime; the Three Morellas, in acrobatic comedy, Albertus and Webster, club jugglers; Allie Leslie, Alma Christie, Howley and Doyle and Barr and Evans, comedians. New pictures were given in the Cinemetoscope.==PARLOR THEATRE (H. B. Tucker, manager): Showed De Camo in skilful juggling feats, Gilmore and LaRue in acrobatics, Tanner and Bennett in comedy sketches and Waldo Whipple in buck and wing dancing week of 4.
EDWIN DWIGHT.

WORCESTER.—THEATRE (J. F. Rock, manager): Hi Henry's Minstrels 5, 6 at popular prices to good houses ==LOTHROP'S OPERA HOUSE (Alf T. Wilton, manager): William Jerome's co. in McFadden's Flats Dec. 30-2. The Ensign 4-6; good business ==FRONT STREET OPERA HOUSE (George H. Bachelier, manager): The Fair Sex co 30-2. The Ladies' Club 4-6 to high houses.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): House dark.

LYNN.—THEATRE (Dodge and Harrison, managers): The Waite Comedy co. closed a two weeks' engagement 2 to big business. William Calder's Northern Lights 4 gave a good performance to good house. Robert Mantell in Monbars 7; Hi Henry's Minstrels 8, 9; The War of Wealth 11 ==MUSIC HALL (Dodge and Harrison, managers): The Black Crook co. 4-6 gave a fair performance to light houses.

PITTSFIELD.—ACADEMY OF MUSIC (Maurice Callahan, manager): Lillian Kennedy and co. in The Deacon's Daughter Dec. 29, 30 to good business. Little Christopher 1; Sowing the Wind 6.

BROCKTON.—CITY THEATRE (W. B. Cross, manager): Cleveland's Minstrels gave a good performance to light business Dec. 30. The Pulse of New York had a small house 1. The Bennett-Moulton co. in repertoire opened a two weeks' engagement in All the Comforts of Home to a large and well pleased audience 4. The Bowery Girl 18; Excelsior 20; The Gormans 23.

SALEM.—MECHANIC HALL (Andrews, Moulton and Johnson, managers): J. R. Waite's Comedy co. 4-9 opened with Lost Paradise. This is the strongest repertoire co. seen here at popular prices. Special scenery used at every performance, making the plays very effective. The Animatagraph is admired by all. Excellent business; many turned away at every performance.

FALL RIVER.—ACADEMY OF MUSIC (William I. Wiley, manager): Fitz and Webster's Comedy co. presented A Breezy Time 1, 2, and pleased small audiences. Span of Life 8, 9; Fast Mail 11, 12; Sunshine of Paradise Alley 18; The Ensign 19, 20.==RICH'S THEATRE (Charles A. Taylor, manager): A. F. Misco's Pantomime co. in Humpty Dumpty Dec. 31-2 had poor houses, and gave a poor entertainment. Isham's Octoroons returned for a week's engagement beginning 4; business light. Night Owls 11-13; Fields and Hanson 18-20; The Ladies' Club 21-23.

TAUNTON.—THEATRE (R. A. Harrington, manager): Sawtelle's Dramatic co closed a profitable two week's engagement 9 ==HOYT'S OPERA HOUSE (T. M. Hoyt, manager): The Tornado (Northern co.), matinee and night, to S. R. O. at both performances 1. Primrose and West's Minstrels to S. R. O. 7. Joe Ott in The Star Gazer 12; Donnelly and Girard in My Friend from India 15.

WESTFIELD.—OPERA HOUSE (F. H. Furrows, manager): The Span of Life Dec. 30 gave very satisfactory performance to poor house. Little Christopher 2; small house; everyone well pleased. Hi Henry's Minstrels 4; packed house; good entertainment. Sowing the Wind 7; A Breezy Time 12; Robert Mantell 19.

MARLBORO.—THEATRE (F. W. Riley, manager): Edward Harrigan in Old Lavender 2 to a small but well-pleased audience. Dartmouth Glee Club 8; The Ensign 12; The War of Wealth 16; Corse Payton Dramatic co. 18-23; Gleason Concert co. 26; Northern Lights 27.

GREENFIELD.—OPERA HOUSE (N. J. Lawler, manager): Lillian Kennedy in The Deacon's Daughter entertained a large and well-pleased audience Dec. 31. The Gormans in The Gilhoolys Abroad gave a very excellent performance to a fair audience 6. Robert Mantell in Monbars 15.

TURNER'S FALLS.—COLLE OPERA HOUSE (Fred Colle, manager): Captain Jack Crawford (the Poet Scout) 28.

PITCHBURG.—WHITNEY OPERA HOUSE (Stephen Bogart, manager): Frederic and Minnie Seward, with their own band and orchestra, Dec. 28-2; good business. Plays presented were Capital Against Labor, Dad's Girl, Rag Picker's Child, The Convict's Daughter, A Life for a Life, and Ten Nights in a Bar-Room. Robert Mantell 13; Fast Mail 15; Hi Henry's Minstrels 16.

LEOMINSTER.—TOWN HALL AND OPERA HOUSE (G. E. Sanderson, manager): Northern Lights 2; fair business. War of Wealth 11.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager). The Pulse of New York pleased a good house 2. David Hayman's co. in The Prisoner of Zenda gave one of the finest performances of the season to a large and very enthusiastic audience 4. William Calder's co. in Northern Lights 5, 6 to fair business. Hi Henry's Minstrels 7; Robert Mantell 9; Waite's Comedy co. week of 11.==CITY HALL: The Arion Cook Concert co. appeared 4 to large house.

HOLYOKE.—OPERA HOUSE (W. E. Kendall, manager): Corse Payton Comedy co. finished week of 2; full house; general satisfaction. Little Christopher 4; light business; co., with few exceptions, inferior. Cleveland's Minstrels 6; small house. Fitz and Webster 8; Sowing the Wind 11; The Ensign 13==THE EMPIRE (P. F. Murray, manager): City Swells Burlesque co. Dec. 31-2; fair houses. Moulin Rouge Extravaganza co. 4, 5; large and well-pleased audiences.

NEW BEDFORD.—THEATRE (William B. Cross, manager): William Calder's The Span of Life 6; large audience; good co. Madame Dotti, assisted by Mlle. Orlandi, Madame Meyzenheim, Signor Randacio, Signora Alberta, and H. Winfred Goff in miscellaneous programme, concluding with third act of Faust, to large audience; performance highly satisfactory. Waite's Comedy co. 18 for two weeks.==ITEM: Madame Dotti received four bouquets of roses and pinks from friends here 7.

NORTH ADAMS.—COLUMBIA OPERA HOUSE (William P. Meade, manager): Sowing the Wind 4; large audience; co. not as strong as last season. The Gormans in Gilhoolys Abroad pleased a fair audience 5. Fitz and Webster in A Breezy Time 14; Robert Mantell in Monbars 16.==WILSON OPERA HOUSE (Hauley and Bosely, managers): Minnie Seward in repertoire week beginning 11.

NORTHAMPTON.—ACADEMY OF MUSIC (William H. Todd, manager): Hi Henry's Minstrels 2 at popular prices to S. R. O.; good performance. Molter's Extravaganza co. in Little Christopher 3; fair house. Edith Sinclair as Second Mrs. Tanqueray Block, and Ed. E. Eagleton as the Bey of Barataria, did excellent work; chorus poor. Sowing the Wind 9; A Breezy Time 11; Jim the Penman 13, Span of Life 19; Robert Mantell 21; U. T. C. 23; The Gormans in Gilhoolys Abroad 29; Down in Dixey 30.

PLYMOUTH.—DAVIS OPERA HOUSE (J. W. Caverly, manager): Lime Kiln Club's Minstrels (local) 2 to a fine house. Span of Life 5 to a large and well-pleased audience. O'Hooligan's Wedding 9.

SOUTH FRAMINGHAM.—ELMWOOD OPERA HOUSE (W. H. Trowbridge, manager): Loraine Hollis in Mr. Barnes of New York 6 and Forget-Me-Not 7 gave excellent satisfaction; business fair.

WALTHAM.—PARK THEATRE (T. P. Smith, manager): Rice's Comedy co. Dec. 28-2 in repertoire to good business. Gormans in Gilhoolys Abroad 7; O'Hooligan's Wedding 19 ==ITEM: T. P. Smith has been appointed manager vice E. Davenport, resigned.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (Mellinger Brothers, lessees and managers): Lincoln Carter's Fast Mail gave a good performance to a large house Dec. 30. Ryley's Comedians in Our Flat 1 drew large houses at the matinee and in the evening. This is one of the best farcical comedies that has appeared here for years, and the audience showed their appreciation by repeated rounds of applause. The Sages, hypnotists, opened a week's engagement to S. R. O. 4. Frank Bush in A Girl Wanted 18.

LONACONING.—RYAN'S OPERA HOUSE (John Shartzer, manager): House dark 11-16; Corse Payton 18-23.

FREDERICK.—CITY OPERA HOUSE (P. E. Long, manager): Preston Stock co. furnished a splendid week's business 2. Hands across the Sea 7.

MICHIGAN.

ADRIAN.—NEW CROSSWELL OPERA HOUSE (C. D. Hardy, manager): Charles H. Yale's Twelve Temptations 2 to one of the largest houses of season; performance gave excellent satisfaction. William Owen 7-9. Black Crook 12==ITEMS: Charles E. King, formerly one of the managers of this house, has signed with Manager Anderson of the William Owen co., for advance representative 5.—Bessie Story-Hughes joined the At Gay Coney Island co. at Cincinnati 27.

GRAND RAPIDS.—POWERS (J. W. Spooner, manager): Yale's Twelve Temptations Dec. 30 was witnessed by a topheavy house. Co. fair. Gus Bruno did not appear owing to illness. Walker Whiteside 31, 1, with two matinees to good business. Merchant of Venice, Eugene Aram, Othello, and Hamlet were presented in a creditable manner. Every detail as to costuming and scenic requirements was carefully observed. The star's work shows steady improvement. At the French Ball 4 to fairly good business. Fanny Rice was bright and vivacious as usual, and with the aid of a good singing co. gave a very pleasing performance. Roland Reed 7; Mlle. Nordica 11.==GRAND (O. Stair, manager): White Crook 4-6. Performance clever. On the Bowery 7-9.==ITEM: W. B. Smith, manager of Smith Opera House, died 4.

FLINT.—STONE'S OPERA HOUSE (Stone and Thayer, managers): South Before the War 2 to fair house. Egypta was presented by local talent 28, 29, and again repeated by request 1; good house. General satisfaction. Walker Whiteside 6.

LUDINGTON.—OPERA HOUSE (U. S. Grant, manager): House dark Dec. 28-2.

MUSKEGON.—OPERA HOUSE (F. L. Reynolds, manager): House dark week of Dec. 28-2. Wang 18.

BATTLE CREEK.—HAMBLIN'S OPERA HOUSE (E. R. Smith, manager): William Owen Dec. 31 in David Garrick, Ladies of Lyons, and Much Ado About Nothing, gave good satisfaction to fair houses.

SAGINAW.—ACADEMY OF MUSIC (John H. Davidson, manager): Frank Tucker co. in repertoire Dec. 28-30 drew fair houses. South Before the War 31 delighted a large audience with their specialties. The Other Man's Wife 1 was presented by Bert Coote and pleased a S. R. O. house. Roland Reed 6; Fanny Rice 8.

MENOMINEE.—TURNER OPERA HOUSE (Henry D. Fifield, manager): The Edison Vitascope co. 7, for three nights.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush manager): Dark 4-9. Too Much Johnson 14.==GRAND OPERA HOUSE (W. D. Powelson, manager): Dark 4-9.

JACKSON.—HIBBARD OPERA HOUSE (Waldron and Todd, managers): Charles H. Yale's Twelve Temptations 1, matinee and night, to large houses. Fanny Rice in At the French Ball 5 to a fair but thoroughly pleased audience. Mr. and Mrs. Robert Wayne 11 for one week.

YPSILANTI.—OPERA HOUSE (M. O. Whalen, manager: Fate, by local talent, 6 to full house; good performance. Nellie McHenry 9.

OWOSSO.—SALISBURY'S OPERA HOUSE (Salisbury and Brewer, managers): William Owen and an excellent co. gave three fine performances Dec. 28-30 to light business. Hamlet, Richelieu, and Othello. The plays were all elegantly costumed and well played. Bert Coote and Nick Long in The Other Man's Wife 31 gave a pleasing performance to moderate business.

LANSING.—BAIRD'S OPERA HOUSE (James J. Baird, manager). Charles H. Yale's The Twelve Temptations drew good houses Dec. 31. Fanny Rice in At the French Ball was seen by large and fashionable audiences 6. Too Much Johnson 15; Wang 19.==STAR THEATRE (Fred B. Mead, manager): The A. W. Ward Comedy co. opened 31 for three nights, but "jumped" their dates after one performance. Lawyer and Clement's Modern Maid co. did big business 4-6. ==MACABEE THEATRE: House dark.

MISSOURI.

ST. JOSEPH.—TOOTLE THEATRE (C. U. Philley, manager): Della Fox Opera co. in The Little Trooper Dec. 28 to good house. Miss Fox was suffering from hoarseness, but performance good. County Fair to two large houses 1. Merry World 4; Pudd'nhead Wilson 6; Murray and Mack 9 ==CRAWFORD THEATRE (E. S. Brigham, manager): Boston Howard Athenæum co 29 to good business. Alabama 7.

MACON CITY.—JOHSON OPERA HOUSE (H. E. Logan, manager): Graham Earl repertoire co. Dec. 27-2 to small business. Tennesseean Jubilee Singers 4 to small but well-pleased audience. After the Ball 8.

PARIS.—OPERA HOUSE (E. M. Alexander, manager): Professor J. Goetz's orchestra gave a concert to a large audience Dec. 29.==ITEM: Clara Bodine, daughter of Congressman-elect R. N. Bodine, left 31 to join Clay Clement co. This is her first professional engagement.

CARTHAGE.—GRAND OPERA HOUSE (H. P. Hall, manager): Armer and Logan in Confusion Dec. 28, 29 to fair business.

MARSHALL.—OPERA HOUSE (Bryant and Newton, managers): Van Dyke and Eaton Comedy co. 4-9.

JOPLIN.—CLUB THEATRE (H. H. Haven, manager): Human Hearts 1 drew a large audience matinee and evening; co. well received. Lanigan's Ball 8; Clay Clement 10 ==HAVEN OPERA HOUSE (H. H. Haven, manager): Weston's Comedians 3 to good business. Ford's Merry Players, with Edison's Vitascope, in repertoire 4-9.

CLINTON.—OPERA HOUSE (H. Branum, manager): The Minuiwink Comedy co. 4-9 canceled date. The Pay Train co. 8.

MONTANA.

BUTTE.—THE MURRAY THEATRE (John Maguire, manager): The Corinne co. to big business Dec. 28-28, Joe Cawthorn and Johnny Page sharing honors with the star. The Dazzler gave a very poor performance 28-30 to fair business. John Dillon in Wanted the Earth 31-2 to very poor business. The Yaw Concert co. 9.

MISSISSIPPI.

WEST POINT.—OPERA HOUSE (Grief and Nassauer, managers): Francis Jones in In Old Madrid Dec. 28; performance good; full house. Thatcher and Smith co. in repertoire 28-30 to fair house. A Trip to the Circus 13; Our Dorothy co. 18; Donnan Minstrels 29.

JACKSON.—ROBINSON'S OPERA HOUSE (R. L. Saunders, manager): Dark Dec. 28-2. A Trip to the Circus 6; Darkest Russia 8.

YAZOO CITY.—OPERA HOUSE (F. G. Schmitt, manager): In Old Madrid Dec. 23 to fine business; performance excellent. Yazoo City Concert Band (local) series of concerts week commencing 4. Uncle Josh Spruceby 12.

VICKSBURG.—OPERA HOUSE (Plazza and Co., proprietors): "Punch" Robertson in repertoire to good business week ending 2 at popular prices. Robert Griffith 11; Sousa 18.

GREENVILLE.—OPERA HOUSE (H. E. March, manager): Orten and Moose's Trip to the Circus 4. John Griffith in Faust 15; Midnight Bell 18.==ITEM: Harry Ferguson, who was born here, and made this place his home until two years ago, joined Minnie Maddern Fiske's co., temporarily, recently in Texas.

MINNESOTA.

STILLWATER.—GRAND OPERA HOUSE (E. W. Durant, manager): Dr. Bill Dec. 28 to light business.

ST. PETER.—NEW GRAND OPERA HOUSE (Satory and Hall, managers): Warner Comedy co. week commencing 4.

WINONA.—OPERA HOUSE (J. Strasilipka, manager): The Baldwins' White Mahatmas played a highly successful engagement week of Dec. 28, giving the best of satisfaction. Louis Granaut deserves special mention. Bancroft, the magician, 8; Too Much Johnson 12.

ALBERT LEA.—OPERA HOUSE (J. A. Fuller, manager): House dark Dec. 28-4 Siki-U-Mah Quartette 6.

FERGUS FALLS.—LYCEUM THEATRE (W. R. Smith, manager): Corinne in Hendrick Hudson, Jr., 9.==ITEM: W. R. Smith gives up the management 10, and J. P. Williams and C. H. McKay take charge.

DULUTH.—THE LYCEUM (L. N. Scott, manager): Dr. Bill Dec. 31 to good house and general satisfaction. Blei Schiller Vaudevilles 8, 9; Prisoner of Zenda 12.

MANKATO.—THEATRE (Jack Hoeffler, manager): Tennessee's Pardner, Dec. 28 to big business; very satisfactory performance. Lee Begg's Unknown co., booked for 6, failed to appear. Owen's Fairy Carnival 8, 9, with good advance sale. Ben Warner co. in repertoire 11 and week. Herrmann 25.==ITEMS: Collins's Jolly Old Chums played here Christmas.—The local lodge of Elks have their annual social session 8.—Manager Hoeffler is forming a Southern Minnesota circuit, which will take in a week of one-night stands in the best cities of Southern Minnesota and Northern Iowa for next season's bookings.

NEBRASKA.

GRAND ISLAND.—BARTENBACH'S OPERA HOUSE (S. B. Reynard, manager): The Woodward Theatre co. in repertoire Dec. 28-2 to good business. Jule Walters in Side Tracked 7; Katie Emmett 23.

LINCOLN.—THE LANSING (John Dowden, Jr., manager): Della Fox Dec. 28 to excellent business. Murray and Mack 8; Frederick Warde 9 and matinee; Human Hearts 16; Bancroft 26; Hoyt's Black Sheep 27.==THE FUNK (F. C. Zehrung, manager): Bittner's Theatre co. week of 28 to S. R. O. Clay Clement 18, 19; Emily Bancker 21.

NEVADA.

VIRGINIA CITY.—PIPER'S OPERA HOUSE (John Piper, manager): Katie Emmett in The Waifs of New York to a good house. Richards and Bishop's Athenæum Vaudeville co. 4-5.

CARSON CITY.—OPERA HOUSE (George W. Richard, manager): Katie Emmett and co. Dec. 29 to a large and delighted audience.==ITEM: Manager Piper is very ill with little chance of recovery.

NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, manager): Edward Harrigan in Old Lavender 1; performance good; fair house. Redpath Grand Concert co. 5; good satisfaction to a fair house. The Prisoner of Zenda 8==GORMAN'S THEATRE (Charles J. Gorman, manager): The Pulse of New York 4-6 pleased good houses. Moulin Rouge 7-9 ==PEOPLE'S THEATRE (William Cobb, manager): House dark 4-9 ==ITEM: Manager Gorman is having his stage made deeper and other minor changes made with a view to staging larger productions.

DOVER.—CITY OPERA HOUSE (George H. Demeritt, manager): Robert Mantell 6, for the benefit of Dover Lodge No. 184 B. P. O. Elks, presented Monbars before a large and well pleased audience.==ITEMS: Mr. Mantell and the male members of his co. were entertained by the Elks at their lodge room at the close of the performance 6.—It is expected that the Summer Theatre at Bingett Park will open early in May under new management, and a good list of attractions are being booked by Manager Richmond.

PORTSMOUTH.—MUSIC HALL (J. O. Ayers, manager): The Black Crook drew fairly well 1. The Prisoner of Zenda attracted a representative audience 2. Hi Henry's Minstrels 13.

NASHUA.—THEATRE (A. H. Davis, manager): The Black Crook Burlesque co. gave a good performance to a full house 2. The Prisoner of Zenda, with E. L. Mauson as leading man, gave one of the best performances ever seen here, 5, to light house.

EXETER.—OPERA HOUSE (J. D. P. Wingate, manager): Boston Comedy co. 1-8 to good business; performance first class.==ITEM: Co. plays a return date 30 producing The Octoroon, in which C. M. Hunter, of this city, will take a leading part.

CONCORD.—WHITE'S OPERA HOUSE (B. C. White, manager): Edward Harrigan 4; light patronage; Prisoner of Zenda 7; good business. Hi Henry's Minstrels 15; Sowing the Wind 25.

NEW JERSEY.

NEWARK.—THEATRE (J. Bard Worrell, manager): Ward and Vokes created no end of merriment in their latest success, A Run on the Bank, 4-9. The piece is one of the best of its kind, and the stars were ably assisted by a competent co. It deserved better patronage than it received. Peter Dailey in A Good Thing 11-16; Primrose and West's Minstrels 18-23 ==H. R. JACOBS'S THEATRE (M. J. Jacobs, manager): The Sporting Duchess, with an all-star cast, 4-9, had a crowded house at every performance. It was a decided success. Hogan's Alley 11-16; A Woman in Black 18-23.==ITEMS: Sousa gave one of his delightful concerts here Dec. 30.—Mrs. John Drew replaced Agnes Booth in The Sporting Duchess 4.—Manager Worrell has issued his New Year prospectus, in which he gives an elegant line of attractions for the late Winter and Spring season.—This is Manager Marcus Jacobs's opinion of the Christmas MIRROR: It is by far superior to any previous number. It is a literary gem. C. Z. KENT.

ELIZABETH.—PEOPLE'S THEATRE (Colonel W. M. Morton, manager): The Heart of Chicago to a crowded house 1. Co. strong, well balanced and gave perfect satisfaction. Cook's Majestic Minstrels drew a good house 2, performance pleased. Himmelein's Ideals opened a week's engagement to a crowded house 4. Co. excellent and gave best of satisfaction; specialties very clever.==LYCEUM THEATRE (A. H. Simonds, manager): Odd Miss Podd, with Neil Burgess in the title role, to well filled houses 1. It is a bright, well written comedy by Alice E. Ives, and should prove a winner. The Tornado to a fair house 5; performance first-class. Maude Hillmann 18-23.

WASHINGTON.—BRATTY MUSIC HALL (George M. Dawes, manager): Comic opera, The Doctor of Alcantara (local), under the management of Charles H. Parsons, gave splendid satisfaction to a full house Dec. 31.

TRENTON.—TAYLOR OPERA HOUSE (O. H. Butler, manager): Primrose and West's Minstrels gave the best performance seen here in several seasons Dec. 31 to a large audience. The Black Crook 1 to large business; wretched performance. The Heart of Chicago, managed by J. A. Simons, was given 2 to a fair house; audience well pleased with the performance. Maud Hillman, with her repertoire co., opened 4 for the week, performances giving full satisfaction to large business. The Gay Parisians 14; A Pair of Jacks 15; A Night at the Circus 16; Power of the Press 18; Field's Minstrels 19; The Ensign 20; Peter F. Dailey 23.

ORANGE.—MUSIC HALL (George P. Kingsley, manager): John Hare, assisted by an excellent co., presented A Pair of Spectacles to S. R. O. 2 ==COLUMBUS HALL THEATRE (John T. Platt, manager): The Two Orphans 1, 2 by a well selected co., local talent, to whom great credit is due for the smooth and enjoyable performance given.

PATERSON.—OPERA HOUSE (John J. Goetchius, manager): Charles Cowles in A Country Merchant Dec. 31-2; co. fair; excellent business. Ness Jollities in The Kodak to light business 4-6; co. fair. Jane Coombs 7-9 ==EDEN THEATRE (H. E. Toovey, manager): Black Crook did good business 4-7. Co. and scenic effects good and received well-merited applause. The vaudeville bill offered 28-2 included C. C. Shelby, and Lizzie and Vinie Daly, and was very acceptable to large audiences. C. C. Shelby, who performs many clever feats on the Herrmann order, was much enjoyed. For Her Sake 11-16.

PLAINFIELD.—MUSIC HALL (G. H. Willy, manager): Thorpe and Steiner co. in The Other Girl 1 to good business. One of the poorest performances ever given in this house. Tornado 4 to a large audience excellent satisfaction. Maud Hillman 11-16; Isham's Octoroons 18-20 ==ITEM: The Crescent Wheelmen of this city are rehearsing for a grand minstrel entertainment under the personal direction of Manager Willy.

DOVER.—BAKER OPERA HOUSE (William H. Baker, manager): Edgar Selden in Will o' the Wisp to good business 1. Two Old Cronies 11.

RED BANK.—OPERA HOUSE (J. W. Eyles, manager): Springer and Welty's Black Crook Dec. 28 to a large-sized audience. The Land of the Living 1 and matinee to well-pleased audiences. Scenic effects very good. The Tornado 7.

BOONTON.—OPERA HOUSE (S. J. Green, manager): The Yellow Kid of Hogan's Alley 15.

NEW YORK.

ALBANY.—LELAND OPERA HOUSE (C. H. Smith, manager): Jim the Penman 1, 2, with a cast including F. C. Bangs, Clement St. Martin and Marie Edith Rice. Audience quite large and performance pleasing. The Wilbur Opera co. opened a week's engagement 4 in Two Vagabonds. Co. large, well-trained, and pleased. Floy Crowell in repertoire 11-16.==HARMANUS BLEECKER HALL (James H. Kelly, superintendent): Under the management of Woodward and Smith, Henry E. Dixey appeared twice 1 in Thoroughbred. Co. includes H. M. Pitt, Edgar L. Davenport, Charles W. Butler, and Isabel Evesson. The evening house was very large; performance quite good. Kellar 7; Miss Philadelphia 14.

SCHENECTADY.—VAN CURLER OPERA HOUSE (C. H. Benedict, manager): Corse Payton, supported by Etta Reed and an excellent co., opened a week's engagement 4 in The Galley Slave to a packed house. The entire house was sold before 7 o'clock, and a large number were turned away. Packed houses have been the rule every evening during the week. The plays are all beautifully staged, and they give a much better performance than many high-priced attractions seen here this season. The specialties introduced by Mr. Payton, the Prentices, Miss Fox, and Miss Revara are all of the highest order, and were loudly applauded. Their repertoire consists of The Galley Slave, Rose Cottage, Parisian Princess, The Plunger, A Yankee in Cuba, and In Honor Bound. West Point Military Band 12; Georgia Cayvan 15.==ITEMS: Ethel Tucker and the members of her co. occupied two of the boxes at the Van Curler Tuesday evening, and witnessed the performance given by the Corse Payton co.

TROY.—RAND'S OPERA HOUSE (Gardner Rand, manager): Northern Lights drew a fair house Dec. 28. Jim the Penman was nicely presented to good business 29, 30. Little Christopher pleased a good house 31. Sowing the Wind to S. R. O. 1. Thoroughbred drew well 2.==GRISWOLD OPERA HOUSE (S. M. Hickey, manager): Florrie West in A Bowery Girl drew fairly 28. Kate Claxton in The Two Orphans to excellent business 29, 30. W. H. Power and a good co. in Shannon of the Sixth to large houses 31-2. Floy Crowell opened a week's engagement 4.==GAIETY THEATRE (James Hearne, manager): Flynn and Sheridan's City Sports 4-9; business good.

MOUNT VERNON.—OPERA HOUSE (George Roberts, manager): The Smugglers Dec. 25 to fair business. Minnie Lester week of 28 gave eight performances, comprising Mountain Waif, Close Call, Mollie Bawn, Search Light, Two Orphans, and The New York Boy. Receipts almost $2 000. Edwin Frosberg 11-13; Professor Newman 15, 16; Tony Farrell 19.

AUBURN.—BURTIS'S OPERA HOUSE (E. S. Newton, manager): The Real Widow Brown 1, matinee and night, to good houses. Joshua Simpkins co. greatly pleased a large audience 2. Thomas E. Shea opened a week's engagement 4 to big business.==GENESEE OPERA HOUSE (Frank Hilliard, manager): A Yellow Kid did a good business matinee and night 1. Miss Philadelphia 11; Hogan's Alley 12; Stetson's Jubilee Singers 13.

JAMESTOWN.—ALLEN'S OPERA HOUSE (H. F. Allen, manager): The Real Widow Brown Dec. 30 to small business. Shore Acres 31 to a big house and gave unbounded satisfaction. De Leon's Comedians opened their week 4 in My Old Kentucky Home to a S. R. O. house. Very fair and seemed to please. Yellow Kid 12; South Before the War 14; The Boy Tramp 18; Shea 18-23.

GENEVA.—SMITH'S OPERA HOUSE (F. K. Hardison, manager): Tony Farrell Dec. 30 and The Real Widow Brown 31 to small business. Otis Skinner 6; For Fair Virginia 7; Hogan's Alley 11; Conroy and Fox Minstrels 14; Rossow's Midgets 16; Frohman's Thoroughbred 20; William Barry 22; Ryan and Kelly repertoire co. week of 25.

SYRACUSE.—BASTABLE THEATRE (Frank D. Hennessy, manager): Otis Skinner appeared in A Soldier of Fortune and Hamlet to good business 1, 2. Wilber-Kirwin Opera co. 4-16 ==GRAND OPERA HOUSE (G. A. Edes, manager): Brother for Brother to big houses Dec. 31-2. A Railroad Ticket drew well 4-6; Rossow Brothers' Specialty co. 7-9; Down in Dixie 11-13; Boy Wanted 14-16.==ITEM: Maud Durbin (Mrs. Otis Skinner) was ill during the engagement here and unable to appear.

LOCKPORT.—HODGE OPERA HOUSE (Knowles and Gardner, managers): House dark week of 4.

OGDENSBURG.—OPERA HOUSE (Charles S. Hubbard, manager): John C. Fox and co. in O'Flarity's Vacation entertained a good-sized audience 5. Edward Harrigan 8; Pair of Jacks 12; Cotton King 13.==ITEM: Walter Roberts and Pearl Hamilton, both of D. W. Truss and co.'s Wang, were married here on Christmas day.

ITHACA.—LYCEUM (M. M. Gutstadt, manager): Joshua Simpkins 1; fair business. Kellar 5; fair business. For Fair Virginia 6; delighted a full house. Hogan's Alley 14; Rossow's Midget Star Specialty co. 15; The Spectacular Bluebeard 16; Henry E. Dixey in Thoroughbred 18.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, manager): Will S. Rising in Sweet Leaves of Shamrock 2 drew poorly but seemed to please. Otis Skinner in Richard III. 4; fair business; satisfactory. Miss Philadelphia 8, 9; Edward Harrigan 11; Conroy and Fox 13; Henry E. Dixey 15; The Cotton King 18; Kellar 19.

WATERLOO.—ACADEMY OF MUSIC (C. C. Gridley, manager): Carter, the magician, failed to appear Dec. 16. Rajah 28 to a small but appreciative audience. Wolcott and Jackson Yellow Kid co. 4; Syracuse Glee Club 6; Frolic Burlesque 8.

PENN YAN.—SHEPPARD OPERA HOUSE (C. H. Sisson, manager): Otis Skinner in A Soldier of Fortune 5; large and well-pleased audience. The star received several curtain calls. Hogan's Alley 8.

ELMIRA.—LYCEUM THEATRE (Wagner and Reis, managers): Andrew Mack, supported by a good co., presented Myles Aroon Dec. 31, 1 to large and well pleased audiences. Kate Claxton in The Two Orphans 2, matinee and evening, pleased large audiences. Kellar drew well 4; The Broken Melody booked for 5 canceled. Rossow Midget Star Specialty co. 6 drew good audience. Hogan's Alley 7; For Fair Virginia 8; Thoroughbred 14; Peck's Bad Boy 16; Kirwin-Wilbur Opera co. 18-23; Floy Crowell 25-30.==AUDITORIUM (Grady and Johnson, lessees): Kelley's concert 30 drew good audience. Henderson's Hyperions 31, 2 drew well. Will S. Rising in Sweet Leaves of Shamrock 7-9; Stuart-Carner stock co. in repertoire 11-16; Kelley's concert 14.

COHOES.—CITY THEATRE (Williams and Powers, managers): Side Tracked gave fair performances 1, 2 and matinee. House dark 4, 5. Stowe's U. T. C. 6 to small, satisfied audience. Kellar 8; Coon Hollow 9.

HUDSON.—OPERA HOUSE: Edwin Hanford in The Shamrock 1, matinee and evening, to light houses. Andrew Mack in Myles Aroon 8.

ROCHESTER.—LYCEUM THEATRE (A. E. Wolff, manager): Nordica 4 to enthusiastic audience. Otis Skinner, supported by a good co. appeared before fine houses 7-9, presenting A Soldier of Fortune, Merchant of Venice, Katharine and Petruchio, and Romeo and Juliet. Kellar 11-13.==COOK OPERA HOUSE (George C. Gerling, manager): Shannon of the Sixth proved an attraction sufficiently strong to fill the house 4-9. W. H. Power, in the leading role, acted with dash and vigor, and merited the applause tendered him. The supporting co. deserved praise and the scenery was very pleasing. Blaney's A Boy Wanted 11-13; Down in Dixie 14-16 ==ITEM: E. G. Lane has severed his connection with the Cook Opera House, the management having passed into the hands of George C. Gerling who will have control until June 1 when J. W. Henocksburg will assume charge.

LITTLE FALLS.—SKINNER OPERA HOUSE H. A. Skinner, manager): Arion Quartette Dec. 29; crowded house. Ausbach, magician, 1, afternoon and evening, to large and well-pleased audiences. Tony Farrell 6; good business.==CRONKHITE OPERA HOUSE (Norris and Kingsbury, managers): Stowe's U. T. C. co. 29 to good business and general satisfaction.==ITEM: In-

cog, booked for 4, failed to appear or to send any reason. The managers are notified by Rochester Opera House manager that the co. disbanded there. There was a large audience.

NORWICH.—CLARK OPERA HOUSE (L. B. Bassett, manager): Sumner's Comedy co. opened a week's engagement 4 to fair house; co. first-class, and gave entire satisfaction. John Thomas Concert co. 13; Hogan's Alley 15.——ITEM: The Black Crook, booked for 14, canceled.

AMSTERDAM.—OPERA HOUSE (A. Z. Nefl, manager): The Wilbur-Kirwin co. Dec. 28 and week to big house; S. R. O. sign out three times, and best of satisfaction given. Coon Hollow 7 to good business. Corse Payton 11 and week.——ITEM: The Wilbur Opera co., en route to Albany, doubled with Wilbur-Kirwin co. in a sacred concert Sunday, 3, to big house.

WAYLAND.—WEINHART OPERA HOUSE (Weinhart Brothers, managers): The Convict's Daughter co. Dec. 31-2; co. good; business fair. Frolic Burlesquers 9.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): Northern Lights Dec. 29 was well presented to fair business. W. A. Brady's Cotton King 1, 2 gave two performances each day to good business. The audiences were evidently pleased; performances satisfactory. Mr. and Mrs. Russ Whytal in For Fair Virginia 4 was thoroughly enjoyed by only a fair audience; performance good, the entire co. being called before the curtain. The Redpath Grand Concert co. 8; Stowe's U. T. C. 9; Coon Hollow 11; Tony Farrell in Garry Owen 14; James Hedley 15; Georgia Cayvan 16; William Jerome's Comedians in McFadden's Row of Flats 19; Kellar 23.——ITEMS: A Railroad Ticket, booked for 20, canceled.—Miss Lowell, who played Virginia Esmond in the For Fair Virginia co., was taken ill and replaced by Mabel Bert, who played the part for the first time here, and did finely.

DANSVILLE.—HECKMAN OPERA HOUSE (L. H. Heckman, manager): Wolcott and Jackson's A Yellow Kid 9.

CANANDAIGUA.—GRAND OPERA HOUSE (McKechnie and Mather, managers): Sweet Leaves of Shamrock had a fair house 1. Miss Philadelphia 4 had a large house at advanced prices and gave the best of satisfaction. Hogan's Alley 9; Conroy and Fox 15.

ONEIDA.—MUNROE OPERA HOUSE (E. J. Preston, manager): Mora's Comedy co., which closed a week's engagement 2, drew good houses and gave satisfaction. Myra Collins, booked for week of 4, canceled.

BALDWINSVILLE.—HOWARD OPERA HOUSE (H. Howard, manager): Conroy and Fox 11.

GLOVERSVILLE.—KASSON OPERA HOUSE (A. L. Covell, manager): Stowe's U. T. C. 7, matinee and evening to big business. Andrew Mack in Myles Aroon 8 delighted a fair audience; Tony Farrell 9; Arnold Wolford 11-13; Lillian Kennedy 21; Jerome's Herald Square Comedians 23.

RONDOUT.—LISCOMB OPERA HOUSE (George G. Liscomb, manager): Howorth's Grand Hibernica 6 to S. R. O. and best of satisfaction. Tony Farrell 13.

LYONS.—MEMORIAL HALL (John Mills, manager): House dark 4-9, Ethel Tucker having canceled. Gilmore and Leonard's Hogan's Alley 13; West Point Cadet Band 14; Will Carleton 18.——ITEMS: Grace Mills, daughter of Manager John Mills, was married 31 to Frank Shipman of this city.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (S. Oneski, manager): The Syracuse University Glee Club had S. R. O. 4. General satisfaction. Thomas E. Shea week beginning 11.

UTICA.—OPERA HOUSE (H. E. Day, manager): The Wilbur Opera co. closed a successful engagement of nine performances 2; the living pictures were fine. Andrew Mack gave a splendid performance of Myles Aroon to a large and thoroughly pleased audience. Mr. Mack's singing received numerous encores. Miss Philadelphia 6 to a large and well pleased audience. Georgia Cayvan 14; The Cotton King 15, 16.

CATSKILL.—NELIDA THEATRE (Kortz and Lampman, managers): Howorth's Hibernica 4 to poor business. House dark 11-16.——OPERA HOUSE (J. F. Gaylord, manager): Dark 4-9. Tony Farrell in Garry Owen 11.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Carbe, manager): Kate Claxton in The Two Orphans had good houses 1 and matinee. Andrew Mack in Myles Aroon drew fair business 2. Augusta Van Biene canceled 4. Kellar delighted a large audience 6; A Railroad Ticket 9; Ed. Harrigan 12; The Thoroughbred 13; A Pair of Kids 14.——BIJOU THEATRE (A. A. Pennyvenny, manager): Robie's Bohemian Burlesquers had packed houses 31-2; Me and Jack 7-9; Peck's Bad Boy 11-13.——ITEM: P. M. Cooley has resigned his position as treasurer of the Bijou Theatre, to assume the management of the Binghamton Bill Posting Company.

CORNING.—OPERA HOUSE (Harry I. Sternberg, manager): Hogan's Alley 1; Yellow Kid 6; Ullie Akerstrom 11-13; Peck's Bad Boy 15; William Barry 19.——ITEM: The City Council attempted to collect a tax of $5 on each performance at the Opera House. The Secretary of the Opera House company, B. W. Wellington, appeared before that august body and convinced them that they would thereby be doing an injustice with the result that they decided not to try it again.

WAVERLY.—OPERA HOUSE (J. K. Murdock, manager): Nora 4-7 at popular prices to well-pleased audiences. The Madge Tucker co. 18-23.

KINGSTON.—OPERA HOUSE (C. V. DuBois, manager): Stowe Uncle Tom Cabin co. 8.

SARATOGA SPRINGS.—TOWN HALL (Leonard and Eddy, managers): Sowing the Wind 2; fair business; co. adequate. John R. De Motte lectured 4; audience large and well pleased. Lillian Kennedy in She Couldn't Marry Three 12; Deacon's Daughter 13; John Thomas Concert co. 21.——ITEM: The work on the new theatre here is nearly completed and the house will be opened by the Sherlock Sisters as managers on 29. The decorations, chairs, draperies, etc., will be entirely new, and the attractions on a par with those of the best houses in the country.

PISHKILL-ON-HUDSON.—ACADEMY OF MUSIC (A. N. David, manager): A Night's Frolic 1; fair performance to fair-sized audience. Carter's Fast Mail 5; good satisfaction; good house. The Real Widow Brown 9; U. T. C. 12; Coon Hollow 14.

GLENS FALLS.—OPERA HOUSE (F. F. Pruyn, manager): Catholic Fair closed 5. Andrew Mack in Myles Aroon 7; big business; satisfactory performance. Ethel Tucker in repertoire 11-16.

MIDDLETOWN.—CASINO THEATRE (H. W. Corey, manager): Kate Claxton in The Two Orphans Dec. 31 to a large and fashionable audience. McFadden's Flats 9.

CORTLAND.—OPERA HOUSE (Warner Reed, manager): A Railroad Ticket 7 drew a good house; co. excellent and audience well pleased. Louis Wesley, Frank Morrell, and Marie Stuart fairly captivated the audience. Peck's Bad Boy 14.

WATERTOWN.—CITY OPERA HOUSE (E. M. Gates, manager): Tony Farrell to crowded house 1. Andrew Mack as Myles Aroon to full house 4. Miss Philadelphia to packed house 7; excellent co. Ed Harrigan in Old Lavender 9; A Pair of Jacks 13; The Cotton King 14.

YONKERS.—MUSIC HALL (William J. Bright, manager): Down in Dixie gave two performances to good business 1. My Friend from India 14.

NEWBURG.—ACADEMY OF MUSIC (Fred M. Taylor, manager): Maud Hillman and co. enjoyed excellent business Dec. 28-2, packing the house 1 at matinee and evening. Neil Burgess canceled 4; Black Crook canceled 8. Miss Philadelphia 13; William Jerome 18; Florida Enchantment 20; Donald and Gerarde 22; Kellar 23.——ITEM: Annie Gerhardt and Freida Halier, of this city, have joined the Evans and Hoey Theatrical co. now playing in Philadelphia.

FULTON.—STEPHENS OPERA HOUSE (William C. Stephens, manager): Summer's Comedy co. Dec. 28-2 to big business; best of satisfaction. Conroy and Fox 13.——ITEM: William Cook and John Youngs, of this city, have formed a partnership under the firm name of Cook and Youngs, and will hereafter do all the bill-posting of the town.

NORTH CAROLINA.

GOLDSBORO.—MESSENGER OPERA HOUSE (B. H. Griffin, manager): Langdon's Dramatic co., with his excellent support, to big business Dec. 28-2; good performance.

CHARLOTTE.—OPERA HOUSE (N. Gray, manager): Oliver Dowd Byron in The Ups and Downs of Life 9.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, manager): The Corinne Extravaganza co., under the direction of Howe and Berry, 8 in Hendrik Hudson, Jr. Neil Burgess's New County Fair 29.——ITEMS: H. C. Bobey, who is here in the interest of Corinne, reports business through the West as being A No. 1.—Agnes Read and May Kendal join the co. this week.—Ida Marie Rodgers, leading lady of The Dazzler co., is slowly recovering from her late illness.

JAMESTOWN.—OPERA HOUSE (E. P. Wells, manager): House Dark Dec. 28-3.

OHIO.

DAYTON.—GRAND OPERA HOUSE (Harry E. Feicht, manager): Tim Murphy in Old Innocence and Sir Henry Hypnotized to light business Dec. 30. The star and strong co. gave a pleasing performance. Murphy being honored with curtain calls at the end of each act. Madame Sans Gêne to good house 31. The play, strong in cast and superb in its mountings, made an emphatic hit. The Man in the Iron Mask to light business New Year's matinee and night. Neither play nor the co. appealed to popularity. Lewis Morrison in Faust gave an excellent presentation of the play.——PARK THEATRE (Harry E. Feicht, manager): The Great Train Robbery 31-2 to S. R. O. The Cotton Spinner to light business 4-6; the play is of flimsy construction and the co. of no great merit.——ITEMS: Edward J. Abram, representing Lewis Morrison and Rossbel Morrison, was here 31.—Joe Michael, the stage-manager for Lewis Morrison, is a Daytonian.—Harvey Lesourd, who plays a principal role in The Man in the Iron Mask, was several seasons ago one of the ushers at the Grand Opera House and claims Dayton as his home. He surprised a host of his friends by the acceptable manner in which he played his part. Manager Harry Feicht gave a private exhibition on the cinematoscope at the Park Theatre 3.—George Chenell, manager of South Before the War, and Henry S. Alward, the advance agent for Olga Nethersole, were here 5.—The Cotton Spinner, under the management of Rich and Maeder, here 6.

COLUMBUS.—GREAT SOUTHERN THEATRE (Lee M. Roda, manager): On Broadway Dec. 31-2, with Maggie Cline, pleased splendid houses. Scenic effects especially good. Nellie McHenry 4, 5; co. good; business fair. Olga Nethersole 8, 9; Minnie Maddern Fiske 11, 12; Nordica Concert co. 13.——GRAND OPERA HOUSE (J. G. and H. W. Miller, managers): Black Patti 31, 1 to packed houses; performance very satisfactory. Vitascope co. 2-6; entertainment poor; business light. Stetson's U. T. C. 7-9; The American Girl 11-13; the Sages 18-23.——HIGH STREET THEATRE (Albert Ovens, manager): My Dad 31-2; performance seemed to please; business good. De Wolf Hopper 5, 6; excellent co.; gave a splendid performance to packed houses. Lewis Morrison 7-9; The Defaulter 11-13; Kidnapped 16-18.

DEFIANCE.—CITIZEN'S OPERA HOUSE (L. E. Rairton, manager): Tornado 1 to big house; inferior performance. Grimes's Cellar Door 4; small house; the work of the Claflin Sisters and the Cellar Door Quartette are the only portions of the entertainment deserving mention. My Dad the Devil 9; Charles A. Loder 15; Agnes Wallace Villa in The World Against Her 16.

NEWARK.—MEMORIAL AUDITORIUM (Foreman and Rosebraugh, managers): Hamilton's co. produced in Missouri 1 and matinee; business fair. Whitney Opera co. in Rob Roy 2 drew a large house; co. gave good satisfaction. A Trip to Chinatown, with Burt Haverly and Laura Biggar 4; business fair; co. pleased. Elihu Spencer in Othello 11.

ZANESVILLE.—OPERA HOUSE (R. D. Schultz, manager): Al G. Field's Minstrels packed the house at two performances 1. A Baggage Check 4; business fair. Lewis Morrison 6 to S. R. O. Willard Spencer 13; Girl Wanted 15; Down in Dixie 21.——ITEM: Manager Al G. Field did not appear with his co. New Year's Day. He went to Pittsburg the day before in charge of the remains of his business-manager, M. G. Irons, who died at Columbus of pneumonia 30.

AKRON.—ACADEMY OF MUSIC (W. G. Robinson, manager): Home talent minstrels 1 to large house; fair performance. Hoyt's A Trip to Chinatown 2; large and appreciative audience; performance excellent. Jessie Mae Hall in The Princess of Zenda 4; The Millionaire and A Complicated Case 5; Home, Sweet Home 6 to crowded houses; general satisfaction. The Telegram 7; Jealousy 8; a musical extravaganza on Cinderella and A Man of Mystery 9; Clara Turner 11-13; Elihu R. Spencer 14; Hoyt's A Texas Steer 16; The American Girl 20; Shore Acres 22; A Strong Tip 23; Morrison in Faust Feb. 1.

PORTSMOUTH.—GRAND OPERA HOUSE (H. S. Grimes, manager): Edison Vitascope and Comedy co. 1, 2 and matinee did immense business. S. R. O. sign being displayed first time this season. The Burglar 7. The Baggage Check 9; James Young, tragedian, 11, 12; The Twelve Temptation 13.——ITEMS: Harry Levy, of The Burglar co., will assume management of the extravaganza Zozo next season.—Charlotte Bannon, of this city, who is attending a dramatic school in New York, made her first public appearance at the Lyceum Christmas and scored a hit.

LIMA.—FAUROT OPERA HOUSE (W. A. Livermore, manager): Al G. Field's Utopia delighted a crowded house Dec. 28. Field's Olympia Burlesque co. appeared to poor business 30; performance in keeping with the attendance. Tim Murphy in Old Innocence delighted a packed house 1. My Dad the Devil (return date) 6; Rosabel Morrison 12; For Fair Virginia 14; Minnie Maddern Fiske 16; Hoyt's A Temperance Town 20.

NEW LEXINGTON.—SMITH'S OPERA HOUSE (T. J. Smith, manager): White Crook co., booked for 14, canceled. Rich and Maeder's Kidnapped co. 12; J. E. Toole in Killarney and the Rhine 21; Jane Coombs in Bleak House 28.——ITEMS: Edwin Patterson, agent of Gilbert Opera co., was here 30.—Bulah Tree, of De Wolfe Hopper's co. spent a week with her parents here.—Manager Smith reports better business this season than for four seasons past.

MARION.—GRAND OPERA HOUSE (C. C. Stoltz, manager): Bowery Girl Dec. 29 to fair house. Limited Mail 31; good co. South Before the War 29 pleased a good house. Eagle Opera co., booked for 29, canceled. Al. G. Field's Minstrel packed the house 31 and kept the crowd in a continued uproar.——ITEM: Ollie Young, club juggler, with Field's minstrels, was presented with a basket of flowers by the Marion Lodge of Elks and a beautiful Elk tooth charm by the Tolly Wag Club of this city, he having been a star in their last minstrel entertainment.—George Irons, a cousin of Al W. Field, and in advance of the minstrel, died at Columbus 30. William Jonker, manager of The Darkest America co., joined the minstrel co., John Vogle, manager of Field's Minstrels going to the Darkest America co.

TIFFIN.—NOBLE'S OPERA HOUSE (Charles L. Bristol, manager): Iola Pomeroy Dramatic co. Dec. 31-2 to fair business. Morrison's Faust co. 12.

PIQUA.—OPERA HOUSE (C. C. Sauk, manager): A. W. Fremont in 777 1 to good business and best satisfaction.——ITEM: The Piqua Dramatic Club produced on 31 an original society drama in three acts written by one of its members, Henry Kampf, editor of the *Daily Leader*. The piece was well staged, of considerable merit and enthusiastically received. Mr. Kampf is to be congratulated on his first attempt as a dramatist.

CANAL DOVER.—BIG 4 OPERA HOUSE (Belter and Cox, managers): Arnold Reeves in The Slaves of Gold 2 to good house. Boy Tramp 6. E. R. Spencer 13; Shore Acres 22; Morrison's Faust 30.

FINDLAY.—MARVIN OPERA HOUSE (W. C. Marvin, manager): Jessie Mae Hall 1 and week to good business. My Dad the Devil 8; A Temperance Town 20.

TROY.—OPERA HOUSE (D. L. Lee, manager): Limited Mail Dec. 31 to S. R. O.; everybody pleased. South Before the War 4 was enjoyed by a good house. Schilling's Minstrels 18.

GALLIPOLIS.—ARIEL OPERA HOUSE (C. E. Clark, manager): Holden Comedy co. canceled date here 5, 6. Burglar co. 11; James Young 14.

UPPER SANDUSKY.—OPERA HOUSE (Virgil Gibson, manager): Lincoln J. Carter's The Tornado (Southern) gave an excellent entertainment to fair house 2. The Rajah 14.

ST. MARY'S.—GRAND OPERA HOUSE (J. L. Smith, manager): Slayton Concert co. Dec. 28; performance failed to please. Tim Murphy in Old Innocence 29 to big business. Limited Mail 1.

KENTON.—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager): House dark.

CAMBRIDGE.—HAMMOND'S OPERA HOUSE (Robert Hammond, manager): The Charity Circus (local) Dec. 25, netted a large sum for the poor. The White Crook 30, gave good performance to only fair attendance. Rentfrow's Jolly Pathfinders 31 for three nights and two matinees to fair business. The Actors' Holiday 4 to fair attendance.

FREMONT.—OPERA HOUSE (Heim and Havens, manager): The German Theatre co. in Doctor Klaus 7. House dark 11-16.

STEUBENVILLE.—CITY OPERA HOUSE (Charles J. Vogel, manager): A Baggage Check and matinee to good business. Other People's Money 2; fair house; co. and play gave satisfaction. Rob Roy 6; A Bowery Girl 7.

HILLSBORO.—BELLE OPERA HOUSE (Frank Ayres, manager): Home talent gave Our Boys to a small house Dec. 31. J. E. Toole in Killarney and the Rhine played to a topheavy house 5. Hands Across the Sea 22.

ELYRIA.—OPERA HOUSE (W. H. Park, manager): Daniel R. Ryan co. 4-9; very strong and are giving universal satisfaction. White Crook 13.

WARREN.—OPERA HOUSE (Elliott and Geiger, managers): James Young in Hamlet Dec. 28 to good business. Bostonians in Robin Hood 11.

EAST LIVERPOOL.—NEW GRAND (James Norris, manager): The Guy Brothers Minstrels 1; excellent performance to full house; receipts $485. Shore Acres 13.

MT. VERNON.—WOODWARD OPERA HOUSE (Grant and Stevens, managers): Oberlin Glee Club 5 to good business. Gilbert Opera co. 12.

CANTON.—THE GRAND (L. B. Cool, manager): A Trip to Chinatown 1 to the capacity of the house. Al G. Field's Minstrels 2 to good business. Whitney Opera co. in Rob Roy pleased a good-sized audience 5. Melville Sisters 11 and week; A Texas Steer 19; Shore Acres 21; An American Girl 22.

XENIA.—OPERA HOUSE (C. L. McClellan, manager): In Missoura Dec. 28; good business; performance fair. Limited Mail 30; big business; performance good. South Before the War 6.

HAMILTON.—GLOBE OPERA HOUSE (Connor and Smith, managers): Frank M. Wills, Montie Collins and Norma Mills in My Dad the Devil to a poor house 28. A fine house greeted Lincoln J. Carter's The Defaulter at both matinee and evening performance; one of the best plays seen here this season.

SPRINGFIELD.—GRAND OPERA HOUSE (E. B. Foltz, manager): Tim Murphy in Old Innocence and Sir Henry Hypnotized Dec. 31; good performance to fair business. The Whitney Opera co. in Rob Roy 1; splendid performance to S. R. O. Nellie McHenry 6; Olga Nethersole 12.——BLACK'S OPERA HOUSE (Samuel Waldman, manager): Harry Martell's South Before the War co. 2; good co. to good business.

MANSFIELD.—MEMORIAL OPERA HOUSE (E. R. Endly, manager): Trip to Chinatown Dec. 31, with Burt Haverly and Laura Biggar, royally entertained a large audience. Slaves of Gold 1 to good business; co. fair. Whitney Opera co. in Rob Roy 4 drew a full house, giving a fine performance; beautiful scenery. Louis Harrison in Richelieu 11; H. J. Wolfe 13; Texas Steer 15.

URBANA.—MARKET SQUARE THEATRE (H. H. Williams, manager): The Hibernian Minstrels (local) Dec. 30 gave a good programme to a big house. The work of Paddy Connell and Frank Powers, stage hands of the Market Square, was excellent. South Before the War 1 to large and pleased house.——ITEM: Mary Cooke of Sherman, Ohio, is visiting her daughter, May Chenoell, of The South Before the War co.

GREENFIELD.—OPERA HOUSE (Heidingsfeld and DePoy, managers): Agnes Wallace Villa and a capable co. in The World Against Her to good house 2.

MASSILLON.—NEW ARMORY (G. C. Haverstack, manager): Daniel R. Ryan Dec. 21-2 to fair house; best repertoire co. seen here in years. Augustus Neville in A Boy Tramp 5 to fair house; good co. Actors' Holiday 8; fair house; co. unsatisfactory. Charles A. Loder in Hilarity 11; Georgia Minstrels 19; Sam Young 18-23.

ALLIANCE.—OPERA HOUSE (F. W. Gaskill, manager): James T. Young in the Lady of Lyons Dec. 31; light business; splendid satisfaction. Gilbert Opera co. in Mascot 6; fair attendance; leading parts well taken; chorus poor. Actor's Holiday 8.

SANDUSKY.—NIELSEN OPERA HOUSE (Charles Beetz, manager): Hoyt's A Trip to Chinatown 6; The Man in the Iron Mask 9; Minnie Maddern Fiske 13.——ITEM: Edison's Vitascope, booked for Dec. 31-2, canceled. Co. disbanded in Toledo.

LORAIN.—WAGNER'S OPERA HOUSE (C. M. Russell, manager): House dark 4-10.

MARIETTA.—AUDITORIUM (M. G. Seipel, manager): Actors' Holiday 1 to the largest house of the season; audience well pleased; receipts $377. Baggage Check 5 to a good audience; performance fair. Burglar 13; Stetson's U. T. C. 15; Yale's Twelve Temptations 20; Shore Acres 28.——ITEM: The Roys (Nat and Minnie) joined the Actors' Holiday co. here.

OREGON.

ASTORIA.—FISHER'S OPERA HOUSE (L. E. Selig, manager): Cook Twin Sisters U. T. C. co. Dec. 28, matinee and evening, to good business. Performance fair. Stanford University Glee Club 29 to S. R. O. Burton-Coleman co., in Si Perkins 1; business good; performance fair.——COLUMBIA OPERA HOUSE (A. Leberman, manager): Local charity benefits 22, 31 to good business. Spanish Students did not appear as advertised 21.

PENNSYLVANIA.

MAHANOY CITY.—GRAND OPERA HOUSE (J. J. Quirk, manager): Darkest America played 1, with matinee, to crowded houses and excellent satisfaction; the co. broke the record, there being 1,300 paid admissions. A Florida Enchantment drew a fair house 2 but did not please the audience. The scenes and dialogue were too suggestive. The scenery was capital. Elroy's Stock co. appeared week of 4 in The White Squadron to crowded house and gave general satisfaction. This co. is associated with A. Y. Pearson's attractions and feature The White Squadron and Land of the Midnight Sun. Morrison's Faust 12; Daniel Sully 18.——HERSKER'S THEATRE (John Hersker, Jr., manager): Fast Mail drew a good house 6 but did not please as well as on former presentations.——ITEMS: Clarence Belair with Coon Hollow 30 was greeted by many old friends here. Sam Lucas, the star comedian of Darkest America, left the co. at New York city. John Rucker played Uncle Amos Jackson in Darkest America 1 on a few hours' notice. J. M. Ward, manager of A Florida Enchantment, quit the co. here 2. His wife, Nellie Dunbar, will continue with the co. Edwin Barbour, associated with A. Y. Pearson's production, has joined A Florida Enchantment. Florida Enchantment has canceled all their Canadian dates.—Henry Sweatman is here in advance of Faust.

R. W. SHERTZINGER.

ALLENTOWN.—ACADEMY OF MUSIC (M. E. Worman, manager): Mr. and Mrs. Oliver Doud Byron presented their new play, The Turn of the Tide, Dec. 30. The Byrons are Allentown favorites and were warmly received by a fair audience. Gilmore and Leonard's Hogan's Alley co. played a return engagement 31 and packed the house. Morrison's Faust co. was the New Year attraction; matinee well attended, the evening performance filled the house. Erroll Dunbar gave a creditable impersonation of Mephisto; co. good and both performances very satisfactory. The Boston Ladies' Symphony Orchestra gave a superb concert 2. The small audience enjoyed an unusual treat; encores were liberally responded to. A Florida Enchantment 4. The co. is strong and well balanced, but the play did not come up to expectations; fair business. The Heart of Chicago drew light business 5. Kennedy's Players 18-23; London Gaiety Girls 25; Fallen Among Thieves 26; Edison Vitascope co. 29, 30.

DANVILLE.—OPERA HOUSE (F. C. Angle, manager): Florence Bindley in repertoire Dec. 31-2 had fair houses. Bluebeard 7 pleased good house. Sporting Crane 9; O'Dowd's Neighbors 11; Y. M. C. A. Course 14; Daniel Sully 20; Other People's Money 22; In Old Carolina 27.

JOHNSTOWN.—JOHNSTOWN OPERA HOUSE (James G. Ellis, manager): The Brothers Byrne in The New 9 Bells Dec. 31 to the largest audience of season. The S. R. O. sign was displayed long before the rise of the curtain. Murray and Murphy gave a fairly good performance to a good house 2. Vanity Fair gave a first-class performance to a good house 6. J. K. Mullen, Hanley and Jarvis, and Delturelli and Citnando all deserve mention. The Weston Sisters were evidently popular also as the large audience recalled them about six times.——CAMBRIA THEATRE (Mishler and Myers, managers): The Sages, hypnotists, failed to appear 28-2 and Dr. Granville Gray was substituted. The Doctor gave several pleasing exhibitions of hypnotism.——ITEM: Manager W. E. Flack, of the New 8 Bells, was busy shaking hands with his many friends here 31. Mr. Flack is an old Johnstown boy.

EASTON.—ABLE OPERA HOUSE (Dr. W. K. Detwiller, manager): The Boston Ladies' Symphony Orchestra gave a very enjoyable concert Dec. 31 to a small audience. A Cinematograph entertainment and matinee 1. Morrison's Faust with Erroll Dunbar as Mephisto filled the house at both performances 2. May Haines in A Florida Enchantment delighted a fair audience 5. Owing to a change of route the co. had an open date 6 and gave another performance and delighted another audience. George H. Adams in The Sporting Crane played to good business 7. Heart of Chicago 8; On the Mississippi 11; Henry Dixey in A Thoroughbred 13; The Gay Parisians 15; A Railroad Ticket 16; The Ideals 18-20; A Booming Town 20; Fallen Among Thieves 27.

YORK.—OPERA HOUSE (B. C. Pentz, manager): The Madge Tucker co. in repertoire Dec. 28-2 drew good business six nights and three matinees. On the Mississippi 4 drew a fair house; performance and scenery good. 8 Bells repeated its usual success drawing a large and well-pleased house 5. Hands Across the Sea 6; Rochelle Renard in repertoire 7-9.

PITTSTON.—MUSIC HALL (C. C. King, manager): Peck's Bad Boy Dec. 31; large and well-pleased audience, performance very favorably received, especially the specialties. Morrison's Faust 4, with Erroll Dunbar as Mephisto and Maude Dudley as Marguerite, to good business. Darkest Russia 7; William Barry 14.

POTTSTOWN.—GRAND OPERA HOUSE (George R. Harrison, manager): House dark 4-9.

PHILIPSBURG.—PIERCE'S OPERA HOUSE (Charles Haussmann, manager): Fast Mail Dec. 31; fair house and good satisfaction. 8 Bells 2; good house and everyone delighted; receipts, $402.50. O'Dowd's Neighbors 6; medium business to good house. Kittie Rhoades 14-16.——ITEM: The management of this house has been changed, Mr. Boalich retiring to give his time and attention to other matters.

PUNXSUTAWNEY.—MAHONING STREET OPERA HOUSE (J. C. Fish, manager): O'Dowd's Neighbors 4 canceled. Sam Deleon's Comedians 11-16; Darkest America 30.

WELLSBORO.—BACHE AUDITORIUM (Dartt and Dartt, managers): Will S. Rising in Sweet Leaves of Shamrock gave a good performance Dec. 28, 29. Elihu Spencer in The Merchant of Venice 25.

LEBANON.—FISHER OPERA HOUSE (George H. Spang, manager): Kennedy Players Dec. 21-26; fair houses. Yellow Kid of Hogan's Alley 1; 8 Bells 7.

MT. CARMEL.—G. A. R. OPERA HOUSE (Joe Gould, manager): Darkest America Dec. 31 to a packed and pleased house. Fast Mail 4; Morrison's Faust 6; Elroy Stock co. 11-16.

MONTGOMERY.—NEW OPERA HOUSE (T. E. Grady, manager): House dark 11-16.

WAYNESBURG.—OPERA HOUSE (Cooke and Munnell, managers): Powell, magician, Dec. 31 gave excellent satisfaction to fair house. Guy Brothers' Minstrels 7.

NANTICOKE.—BROADWAY OPERA HOUSE (James Kleckner, manager): Morgan's Comedy co. opened 4 for the week to fair business; performance excellent. Darkest America 13.

POTTSVILLE.—ACADEMY OF MUSIC (Ben J. Lander, manager): 400 Minstrel Show, by home talent, 1 to $500, the largest receipts of season. Girl Wanted 8 to good business; excellent performance. John Temple Graves delivered an admirable lecture 6. Peck's Bad Boy 6; Morrison's Faust 8.

BEAVER FALLS.—SIXTH AVENUE THEATRE (Charles Medley, manager): The Spooners closed a highly successful week's business 2 to a crowded house at popular prices. The Tornado 6 to good business; excellent satisfaction. A Bowery Girl 9; A Booming Town 11; A Texas Steer 13; Hopkins's Trans-Oceanic co. 15.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (Wagner and Reis, managers): Florida Enchantment Dec. 31, 1 to fair business and appreciative audiences; co. good. Peck's Bad Boy 2 to a good and enthusiastic audience; specialties received much applause. Florence Bindley's Comedy co. 4-7 to good business and appreciative audiences. Murray and Murphy's co. in O'Dowd's Neighbors 9; Waite's Opera co. 11-16.

ASHLAND.—GRAND NEW OPERA HOUSE: The Elroy Stock co. Dec. 28-2 to good business; co. good. Morrison's Faust drew largely 7 and gave universal satisfaction. A Florida Enchantment 9.

NORRISTOWN.—GRAND OPERA HOUSE (John E. Murphy, manager): Jennie Calef 1, 2 in An American Princess to good business; performance fair. Kennedy's Players opened a week's engagement 4 with The Midnight Express to S. R. O.

WEST CHESTER.—ASSEMBLY BUILDING (Davis Beaumont, manager): The Sporting Crane 4 gave a good performance to well-filled house.

OIL CITY.—OPERA HOUSE (C. M. Loomis, manager): Shore Acres 4 to a large audience; fair co. Texas Steer 11; South Before the War 18; Peck's Bad Boy 21.

MAUCH CHUNK.—OPERA HOUSE (Robert Heberling, manager): Darkest America 5; fair business; performance good. Peck's Bad Boy 7.

MINERSVILLE.—OPERA HOUSE (Potter and Kerr, managers): Stuart-Garner Stock co. week of Dec. 28 to small but delighted audiences. Diamond Jack co. 4-11. Zimrick's Cinematoscope 18-20.——ITEM: R. A. Johnson joined the Stuart-Garner Stock co. here to go in advance in place of Will P. Webster.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (Mishler and Myers, managers): U. of P. Glee Club Dec. 31; large and refined audience. 8 Bells 1; S. R. O.; receipts, $934. Hill's Vanity Fair 8; large and delighted house. Kittie Rhoades 7-9; The Vitascope 11, 12.

CHESTER.—GRAND OPERA HOUSE (Thomas Hargreaves, manager): Heart of Chicago to well-pleased house Dec. 31. Girl Wanted, matinee and evening, 1; good business. Hogan's Alley to S. R. O. 2. Sporting Crane to fair house 5. My Friend from India 11; Florida Enchantment 12; Pair of Jacks 16; Ed. Harrigan 19.

LANCASTER.—FULTON OPERA HOUSE (B. and C. A. Yecker, managers): The Oriental Extravaganza co. in Bluebeard gave a fair performance to fair houses, matinee and evening, 2. Hands Across the Sea by a good co. to light house 5. Byrne Brothers' 8 Bells pleased crowded house 6. Isham's Octoroons 11, 12; The Gay Parisians 13; Morrison's Faust 14.——ITEM: The following cos. have canceled their dates: Charles Arthur in Town Talk 7, Augusta Van Biene in The Broken Melody 8, Charles Cowles in Our Country Merchant 9, and Carl Gardner in Fatherland 15.

ROCHESTER.—OPERA HOUSE (C. A. Vanderslice, manager): Baggage Check Dec. 31 to fair business; performance good. Other People's Money 4; small but appreciative audience. The finest performance of the season. New York Comedy co. 9; Rob Roy 13.

MUNCY.—MOZLEY'S OPERA HOUSE (Charles Mozley, manager): A. Q. Scammon's co. in The Real Widow Brown to a large and well-pleased audience 2. J. P. Morgan Specialty co. 18-23.

READING.—ACADEMY OF MUSIC (John D. Mishler, manager): Hogan's Alley 1; Vanity Fair 4; On the Mississippi 6.——GILDER'S AUDITORIUM (Charles Gilder, manager): Wills's Two Old Cronies attracted fair audiences 4-6.

EAST STROUDSBURG.—ACADEMY OF MUSIC (J. H. Shotwell, manager): Carter, the magician, booked for 4, 5 failed to appear. John Thompson 8, 9.

MILTON.—GRAND OPERA HOUSE (Griffiths and Co., managers): Daniel Sully in O'Brien the Contractor 14. Darkest America 18.

M'KEESPORT.—WHITE'S OPERA HOUSE (F. D. Hunter, manager): Daniel Sully in O'Brien the Contractor amused packed houses matinee and night 1. June Agnott in repertoire at popular prices week of 4 to crowded houses.

SHARON.—CARVER OPERA HOUSE (P. F. Davis, manager): Harrison J. Wolfe Dec. 31-2 in repertoire did a good business and gave the best of satisfaction. Augustin Neuville in The Boy Tramp 11.

BRADFORD.—WAGNER OPERA HOUSE (Wagner and Reis, managers): Pete Baker 4-6 attracted good attendance at popular prices. For Fair Virginia 9; Boston Ideas 19; Peck's Bad Boy 20.

SHENANDOAH.—THEATRE (P. J. Ferguson, manager): Kittie Rhoades Dec. 31-2 to crowded houses. Darkest America 4 to packed house. The Fast Mail 7, Morrison's Faust 11.——ITEM: Kittie Rhoades's co. rehearsed here 4, 5, three new people joining.

COLUMBIA.—OPERA HOUSE (James A. Allison, manager): Bluebeard 1; co. and business good. Madg

Witty Nell Gwynne.

"The most interesting performance RHÉA has presented in years. The situations of the play itself are such as to provoke applause and laughter in every act."Indianapolis Journal, January 1, 1897.

GEORGE W. MAGEE, Manager.

Address per route.

Tucker co. 4-9 in repertoire at popular prices; well attended and pleased audiences.

SHAMOKIN.—G. A. R. OPERA HOUSE (J. F. Osler, manager): Morrison's co. presented Faust in a delightful manner to crowded house 5. The scenic and electrical effects are worthy of special mention. A Florida Enchantment 8; O'Dowd's Neighbors 12.==ITEM: Lodge No. 355, B. P. O. E., was instituted here 31.

CONNELLSVILLE.—NEW MYERS OPERA HOUSE (Charles R. Jones, manager): A co. playing The Outlaw and Lend Me Your Wife (under the name of Miss Chick) 1, 2 gave miserable performances to fair houses. De Leon's Comedians 4-6 gave poor satisfaction to small audiences. A Bowery Girl 13.

LOCK HAVEN.—OPERA HOUSE (J. H. Mussina, manager): Fast Mail 1; large and well-pleased audience. O'Dowd's Neighbors 9; Daniel Sully 13; Carter's Chicago 20.

UNIONTOWN.—GRAND OPERA HOUSE (Besson and Hirsh, managers): Murray and Murphy 4, fair business. Rob Roy 8; Bowery Girl 12; Other People's Money 13; Texas Steer 20.

SCRANTON.—THE FROTHINGHAM (Wagner and Reis, managers): Waite Opera co. Dec. 31-2 with matinees in repertoire to large and pleased audiences. The Rossow Midgets 4-6 with matinees to fair business; co. fair.==ACADEMY OF MUSIC (M. H. Burgunder, manager): Down in Dixie 30 to large business; co. and play pleased. Oliver and Kate Byron 1-2 in The Turn of the Tide and The Ups and Downs of Life to large business; co. and plays well received. A Romance of Coon Hollow 4 to large and well-pleased audience.==DAVIS'S THEATRE (George E. Davis, manager): Zero 31-2 to large business, entertainment fair. Lester and Williams co. in Me and Jack 4-6 to good business.==ITEM: James H. Alliger arrived here 1 and assumed the management of Oliver Byron and co.

BUTLER.—PARK THEATRE (George M. Burckhalter, manager): The Gilbert Opera co. in the Mascot 1 to large house; satisfaction only fair. Other People's Money 8; Shore Acres 12; Whitney Opera co. in Rob Roy 14; Elihu R. Spencer in Othello 18; Kittie Rhoades in repertoire 25-30.==V. M. C. A. HALL: Brooks and Macy 11.==ITEMS: Harry Nelson joined the Gilbert Opera co. 25.—The paper used by the Other People's Money co. is probably the best seen here this season.—The theatre orchestra appeared 1 for the first time in evening dress.

WILKESBARRE.—GRAND OPERA HOUSE (M. H. Burgunder, manager): Oliver and Kate Byron in The Turn of the Tide Dec. 31 drew a fair house. Coon Hollow 1, 2, with New Year's matinee, drew large houses at both performances 1, but did not do so well 2. This no fault of the co., as they gave a very satisfactory performance. Waite's Comic Opera co. at popular prices opened a week's engagement 4 to S. R. O. The Tar and Tartar was put on for the opening. The co., though weak in the chorus, gave a fair performance. There are several specialties introduced between the acts. James R. Waite's Comedy co. 11-16.==MUSIC HALL (N. H. Brooks, manager): Thomas E. Shea closed his week's engagement 2, having done good business. The New Year's performances tested the capacity of the house both afternoon and evening. Jere McAuliffe and Joseph Greene opened 4 for a week's run with The Westerner to large and well-pleased audiences. Rice and Barton's Gaiety Extravaganza 11-13.==ITEM: Mr. and Mrs. Thomas E. Shea were each presented with a handsome bouquet on the evening of 2 by the A. O. H. Society, Mr. Shea being a member of their organization.

BETHLEHEM.—OPERA HOUSE (L. F. Walters, manager): Morrison's Faust, with Erroll Dunbar as Mephisto and Maude Dudley as Marguerite, played to good audience Dec. 31. Ladies' Symphony Orchestra and Karl Marshall White, as the humorist and impersonator, gave two excellent entertainments New Year's afternoon and evening. D. W. Howard is conductor. The Heart of Chicago 4 was appreciated by good audience. The scenic effects are all right and up to the standard of Lincoln Carter's attractions. The Sporting Craze 6 to topheavy house. The attraction was somewhat disappointing, perhaps on account of the "indisposition" of William Courtright, who could not appear. H. E. Missimer read the lines of Mr. Courtright, and John Boone assumed the character of Mr. Missimer. Miss Philadelphia 17.==ITEM: Eddie Stutzer, of this city, the banjo prodigy, has a New York engagement at Keith's.

CLEARFIELD.—OPERA HOUSE (T. E. Clarke, manager): O'Dowd's Neighbors 4; big business. Mark Murphy was in high favor throughout the performance. Harry Budworth's character sketches was a decided hit. Jennie Reynolds sang to numerous encores. The musical novelties and especially the chorus brought forth rounds of applause.==ITEM: Manager Clarke has announced a benefit to the employes of his house.

TITUSVILLE.—OPERA HOUSE (John Gahan, lessee): Shore Acres 2; large house; performance excellent. The Spooners 4-6; good houses.

CORRY.—WEEKS'S THEATRE (A. E. Weeks, manager): Abbey' U. T. C. co. booked for 8 canceled. Mantell's South Before the War 15; Bluebeard 18.

FRANKLIN.—OPERA HOUSE (James P. Keene, manager): Shore Acres 5; good house. Other People's Money 7; Ryan and Kelly co. week of 11. South before the War 19; American Girl 26.

MEADVILLE.—ACADEMY OF MUSIC (E. A. Hempstead, manager): Shore Acres 7; packed house; good satisfaction. Al G. Fields's Minstrels 8.

WARREN.—LIBRARY THEATRE (F. R. Scott, manager): James A. Herne's beautiful play Shore Acres was presented by a capable co. to only a fair audience 6. The piece is nicely staged and deserved better patronage. Hoyt's A Texas Steer 13; Whitney Opera co. in Rob Roy 18.

CARBONDALE.—GRAND OPERA HOUSE (Dan P. Byrne, manager): Coon Hollow 5; big business; satisfactory performance. Railroad Ticket 11; advance sale guarantees big house. George H. Adams in The Sporting Craze 14. William Barry in The Rising Generation 16. Murray and Murphy in O'Dowd's Neighbors 19.

ERIE.—PARK OPERA HOUSE (Wagner and Reis, managers): Shore Acres 1 and matinee gave first-class entertainment to large audiences. De Wolf Hopper and his excellent co. in El Capitan 4; S. R. O. South Before the War 11; Bostonians 12; Pete Baker 14-16.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Co., managers): White's Comedy co. closed an engagement of two weeks 2 to excellent business. The Rentz Brothers' 8 Bells drew a good house 4. This money-winner has had some improvements and goes very smoothly. On the Mississippi to good business 5. The Broken Melody 8 canceled. The Kodak 8, 9.==THE BIJOU (John G. Foley, manager): Rochelle Reward and a good co. opened in Ingomar 4 for three nights and matinees, giving satisfaction. Florence Bindley in Pay Train and Captain's Mate opened 7 to a large house and pleased the people.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE (T. F. Martin, manager): Mr. Barnes of New York to a fair audience Dec. 28; performance well done and merited a larger audience. House dark 1-6. The Span of Life 7 to a good house and satisfaction. O'Hooligan's Wedding 12; The Ensign 18; Joe Ott in The Star Gazer 20; Patinitza and Pinafore by local performers 28-29.

WESTERLY.—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): House dark week ending 9. Mr. Barnes of New York, booked for 5, canceled.

WOONSOCKET.—OPERA HOUSE (George C. Sweatt, manager): Span of Life 2 to S. R. O. five minutes after doors opened. Fast Mail 9.

PAWTUCKET.—OPERA HOUSE (Abe Spitz, manager): Mr. Barnes of New York Dec. 31-2 and matinee 2 to good receipts; performance satisfactory. Spider and Fly 4-9 to crowded house and delighted patrons; specialties very good; scenery magnificent. Zephra, under the auspices of the U. Y. P. S., 13-16.

SOUTH CAROLINA.

COLUMBIA.—OPERA HOUSE (Eugene Cramer, manager): The Stanford co. began a week's engagement in A Soldier's Sweetheart 4, at popular prices, to S. R. O.

SPARTANBURG.—GRUNWALD OPERA HOUSE (Max Grunwald, manager): McFee's Matrimonial Bureau Dec. 29 to large and well pleased house; excellent co. Oliver Doud Byron in The Ups and Downs of Life 11; Flagg's Female Minstrels 14.

CHARLESTON.—ACADEMY OF MUSIC (Charles W. Keogh, manager): The Woodward-Warren Dramatic co. closed a successful engagement of one week 2. Sousa's Band 8; Oliver Byron 13, 14.

ORANGEBURG.—ACADEMY OF MUSIC (R. H. Jennings, manager): Armstrong Family Swiss Bell Ringers 4, 5 to fair houses; performance very good. Private Secretary 13; Buckeye 16; Equine-Canine Paradox 18-19; Powell 23.==ITEM: Lon Williams was here 6 in interest of Private Secretary.

SOUTH DAKOTA.

WATERTOWN.—GRAND OPERA HOUSE (Peterson and Crowl, managers): Payton Comedy co., with band and orchestra in A Soldier's Sweetheart Dec. 24. The Octoroon 25; Golden Giant Mine, matinee. Life Lights 26, and Inchavogue 28 to full houses. Uncle Josh Whitcomb to S. R. O. 29.==ITEMS: Payton's first week was so successful he was engaged to stay another. After the performance Saturday evening a banquet was given the Isaac Payton co. by the managers of the Grand. Speeches were made by various members of the co., and a general good time was had.

TENNESSEE.

COLUMBIA.—GRAND OPERA HOUSE (Barker and Helm, managers): Clara Schumann's Ladies' Orchestra did very light business matinee 1, but better at night; audience pleased. May Davenport Burlesque co. 9; McCabe and Young's Black Trilby 12.

JACKSON.—PYTHIAN OPERA HOUSE (Woerner and Tuchfeldt, managers): Rosabel Morrison and her excellent co. presented Carmen Dec. 30 to S. R. O.; much praise was given the entire support.==ITEM: Seats for Minnie Maddern Fiske are selling well.

KNOXVILLE.—STAUB'S THEATRE (Fritz Staub, manager): McFee's Matrimonial Bureau 1, 2, with matinee, gave a pleasing performance to good business. Lillian Knott proved a prime favorite and captivated the audience with her singing. The Prodigal Father 4; fair house. Eugenia Blair 6; On Broadway 11; A Black Sheep canceled 7.==ITEM: Lillian Murray Knott, with McFee's Matrimonial Bureau, was shown many courtesies by friends while here.

CLARKSVILLE.—ELDER'S OPERA HOUSE (James T. Wood, manager): McCabe and Young's Black Trilby 1, 2 to fair business. A fair performance with several good sketches. McFee's Matrimonial Bureau 7; Thomas W. Keene 13.

NASHVILLE.—THE VENDOME (T. J. Boyle, lessee and manager): Rosabel Morrison in Carmen Dec. 31, 1 to large houses. Minnie Maddern Fiske in The Right to Happiness 7. McFee's Matrimonial Bureau 8, 9; house dark 11-14. Thomas W. Keene 15-16; Donald Robertson 18, 19; Thomas Q. Seabrooke 20; Digby Bell 21, 22; Darkest Russia 23.==NEW MASONIC THEATRE (W. A. Sheetz, business manager): Chevalier 31 drew packed house. Eddie Foy in Off the Earth 4, 5 to splendid business. Mary Marble as Dimples is very clever and made a great hit. Wilton Lackaye 6; Lady Slavey 7; Hoyt's A Black Sheep 8, 9; Cissy Fitzgerald 11.==GRAND OPERA HOUSE (T. J. Boyle, manager): McCabe and Young's A Black Trilby 5, 6 drew good houses. May Davenport Burlesque co. 11-13; Harry Semons' Extravaganza co. 14-16.==ITEM: The many friends of Manager John W. Dunne in Nashville were delighted to see him here with the Eddie Foy co.—Charles J. Sawrie, a popular Nashville amateur, left for New Orleans 3 to join the Rosabel Morrison co.

TEXAS.

WACO.—THE GRAND (Sid H. Weis, manager): Darkest Russia was presented Dec. 28 to fair business; excellent performance. Blind Boone concert co. 29 under the auspices of the Christian Church, to poor business. The performance merited better attendance, as it was first-class. Clay Clement, supported by an excellent co., 30 presented The New Dominion, matinee, and The Bells, night, to big business. The performances were among the best seen here this season, and received hearty applause. A Booming Town was the attraction 1 and matinee to good business; performance well received; co. good and gave best of satisfaction. A Midnight Bell, by Digby Bell and a good supporting co., was presented 2 to a large audience. The performance was most enjoyable; everybody pleased. The Less, hypnotists, 4-9. Weiser's Georgia Minstrels 11; Rice's Evangeline 13; Stuart Robson 15; Cissy Fitzgerald 20.==ITEMS: Ira J. La Motte, manager of Clay Clement co., joined co. at Louisville, Ky., for a few weeks. This is Mr. La Motte's first visit through Texas, and he is greatly pleased with the Lone Star State. He reports big business for the Clement co.

NAVASOTA.—COLUMBIA OPERA HOUSE (M. Gabert manager): House dark week ending 2.

TEMPLE.—BIJOU OPERA HOUSE (F. A. Venney and Co. managers): A Booming Town 2 to fair but very appreciative audience. This is one of the best cos. ever seen here. Georgia Charters in her whistling act made a hit.

DENISON.—OPERA HOUSE (Milton L. Eppstein, manager): Darkest Russia Dec. 30 good house and well pleased audience. Selma Herman was accorded a hearty reception. Baldwin-Melville co. in repertoire at popular prices 31-2 to big business. William L. Roberts Faust co. 6; Midnight Bell 9; Pay Train 11.==ITEM: Mr. and Mrs. Thomas Kehoe, of Baldwin-Melville co., were formerly residents of this city and their friends turned out *en masse*.

PORT WORTH.—GREENWALL'S OPERA HOUSE (Phil Greenwall, manager): Sidney R. Ellis and his superb co. presented Darkest Russia Dec. 29 to full house. Scenic effects and costumes the finest seen here for a long time. Clay Clement presented The New Dominion and The Bells 1, 2, with matinees, to good business; co. first class.

PLATONIA.—ARNIM AND LAPE OPERA HOUSE (A. Brunneman, manager): Katye Wheeler's class in elocution Dec. 28 to a full house. Paula Robbins's Grecian poses carried the house by storm. A Yankee Drummer 31 to good business. Co. first-class; general satisfaction. Dudley's Georgian Minstrels 6.==ITEM: Business Manager Davis, of Dudley's Minstrels, spent 30 here.

VICTORIA.—HAUSCHILD'S OPERA HOUSE (Hauschild Brothers, managers): Uncle Josh Spruceby Dec. 25, matinee and evening; good houses. Audiences well pleased. Georgia Minstrels 4; Fast Mail 8. Faust 28.

CALVERT.—CASIMIR'S OPERA HOUSE (J. P. Casimir, manager): House dark week ending 26. Irish Stew 2.

MARSHALL.—OPERA HOUSE (Johnson Brothers, managers): Minnie Maddern Fiske Dec. 31 to good business. Mrs. Fiske and co. were well received, and performance appreciated.

HILLSBORO.—LEVY OPERA HOUSE (Shields and Mendenhall, managers): House dark from Dec. 28. Lewis Morrison 12.

GREENVILLE.—KING OPERA HOUSE (J. O. Teagarden, manager): An Innocent Sinner booked for Dec. 28 failed to appear; no explanation given.

BRENHAM.—GRAND OPERA HOUSE (Alex. Simon, manager): Henshaw-Ten Broeck co. in The Nabobs Dec. 22 to a fair house and gave a splendid performance. Blind Boone Concert co. 2 to a small house; performance very good. The Yankee Drummer 9.

EL PASO.—MYAR'S OPERA HOUSE (H. Godwin Mitchell, manager): Aiden Benedict in Vendetta booked for 1, 2; performance unsatisfactory and light attendance 1; no performance 2 and money refunded.

PALESTINE.—TEMPLE OPERA HOUSE (Dilley and Swift, managers): A Booming Town 11; Richards and Pringle's Minstrels 15; William L. Roberts's Faust 18.

TYLER.—GRAND OPERA HOUSE (T. W. Parks, manager): House dark Dec. 28-2. Darkest Russia 6.

DALLAS.—OPERA HOUSE (George Anzey, manager): A Booming Town Dec. 29, 30 to very good business; co. good. Clay Clement, with an excellent co., 31 in The New Dominion to a small but appreciative audience. Darkest Russia with new scenery 1, 2 to fair houses.

CLARKSVILLE.—TAILLING'S OPERA HOUSE (R. M. Weaver, manager): Nashville Students to excellent business Dec. 30.

HOUSTON.—SWEENEY AND COOMBS'S OPERA HOUSE (Henry Greenwall, lessee; E. Bergman, managers): Hoyt's Midnight Bell Dec. 29. Digby Bell, with a good co., entertained successfully a large house. The Henshaw and Ten Broeck co. presented The Nabobs afternoon and evening to satisfactory business. Georgia Minstrels 4; Rice's Evangeline 6, 7; A Booming Town 9.

VICTORIA.—HAUSCHILD'S OPERA HOUSE (Hauschild Brothers, managers): House dark week ending 2. Richards and Pringle's Minstrels 4; A Yankee Drummer 6. Fast Mail 8; Faust 28.

TERRELL.—REINS OPERA HOUSE (Samuel L. Day, manager): Minnie Maddern Fiske presented The Right to Happiness Dec. 30 to an average-sized house. The very inclement weather prevented house from being packed; performance highly satisfactory. Faust 6.==ITEM: Harriet Sterling joined the Minnie Maddern Fiske co. at this place filling the vacancy left by Miss Warren.

YOAKUM.—FRONT STREET THEATRE (W. J. Douglas, manager): Richards and Pringle's Georgia Minstrels to the largest house of season Dec. 31. Frank Jones in A Yankee Drummer to small but appreciative audience 4. Co. fair. Carter's Fast Mail 7; Blind Boone Concert co. 21; W. L. Roberts in Faust 30.

BELTON.—GRAND OPERA HOUSE (A. J. Embree, manager): Blind Boone Concert co. Dec. 31 to poor business. Fast Mail 2 to small business; performance and scenic effects great.

SEGUIN.—KLEIN'S OPERA HOUSE (H. Friedlander, manager): House dark week ending 5.

TEXARKANA.—GHIO'S OPERA HOUSE (Harry Ehrlich, manager): The Baldwin-Melville co. in repertoire Dec. 28-30 to good business.

UTAH.

SALT LAKE CITY.—GRAND OPERA HOUSE (Rogers and Wyngate, managers): Stock co presented The Westerner week of Dec. 28 to good business.==LYCEUM THEATRE (Gates and Ellsworth, managers): Unknown week of 28 to fair business. Mlle. Lira, dancer, made a hit.==THEATRE: Coming: Louis James.

OGDEN.—GRAND OPERA HOUSE (Joseph Clark, manager): Katie Emmett and co. played afternoon and evening of 1 in The Waifs of New York to good houses. Miss Emmett was given a hearty reception. Louis James in Hamlet and Spartacus 7, 8.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE (W. K. Walker, manager): Joe Hart in A Gay Old Boy 1 packed the house to the doors, hundreds turned away. One of the best cos. and most satisfactory performances. Hart and Carrie De Mar received a continuous round of applause. Lillian Kennedy in Deacon's Daughter 6 to a crowded house; very pleasing entertainment. The Mandarin 11; Ariel Concert co. 13. Mr. Barnes of New York 14; Captain Jack Crawford 15; Philharmonics 22; Hi Henry's Minstrels 23; Hogan's Alley 28.==ITEM: Joe Hart co. in A Gay Old Boy closed at Rutland 2.—F. V. R. Dey, representing the De Koven and Smith Opera co. in The Mandarin, was here 6.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. S. Blanchard, manager): Lillian Kennedy 5 to a fair house; fair performance. Mr. Barnes of New York 18; Hi Henry's Minstrels 26.

BELLOWS FALLS.—OPERA HOUSE: Lillian Kennedy in A Deacon's Daughter 1, 2 to small audiences. Co. not first-class.

BRATTLEBORO.—AUDITORIUM (G. E. Fox, manager): House dark 1-8. Rice's Comedy co. week of 11.

VIRGINIA.

DANVILLE.—ACADEMY OF MUSIC (John B. Wood, manager): East Lynne 2 to good business; performance excellent. Private Secretary 4 to fair business; performance good.

PETERSBURG.—ACADEMY OF MUSIC: House dark 4-9.

SUFFOLK.—CITY HALL THEATRE (Robert W. Withers, manager): A local operatic co. in Tyrolean Queen Dec. 25 to big business; good performance. The Private Secretary 28 to good business.

ROANOKE.—ACADEMY OF MUSIC (C. W. Beckner, manager): Private Secretary 2, return engagement, to good business; first-class co. Eugenie Blair 4 to a good house; good entertainment. Remenyi 8.==ITEM: The Private Secretary co. were entertained by the Shenandoah Club 2.

ALEXANDRIA.—NEW OPERA HOUSE (Roy D. Hamler, manager): Jay Bluff and co. 1 to a good house; poor co.; audience disgusted. Riley's Comedians in Our Flat 5 to a fair house, co. far above the average. John Leach and Nathaniel Glover were greeted with great applause. Rachelle Renand 11-13.

WASHINGTON.

SEATTLE.—THEATRE (Cal Heilig, manager): Joseph Murphy in Kerry Gow and Shaun Rhue Dec. 28-9 to fair business; splendid performance. The Newsboys' Union in Hogan's Alley 31.==THIRD AVENUE THEATRE (W. M. Russell, manager): Grover's Ideal Comedians 27 to splendid business.

WALLA WALLA.—OPERA HOUSE (John Paine, manager): Eden Beach Yaw Concert co. Dec. 31 to splendid house at advanced prices. Greatest musical treat of season. Sisters Cook Uncle Tom's Cabin co. 1 to good houses, matinee and evening. Very poor performance.

NEW WHATCOM.—BELLINGHAM OPERA HOUSE (E. E. Whitmore, manager): Georgia University Graduates 1. Fine performance to S. R. O.

TACOMA.—THEATRE (L. A. Wing, resident manager): Joseph Murphy in Kerry Gow Dec. 30 to good house.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): Katie Putnam with her excellent co. to good business Dec. 28-2.

WEST VIRGINIA.

WHEELING.—OPERA HOUSE (F. Riester, manager): Other People's Money 1, with Hennessy Leroyle and a good co. drew good business and pleased. James Young 4, 5, presenting David Garrick and Hamlet. Mr. Young received two curtain calls. Frank Bush 14; Shore Acres 15, 16.==GRAND OPERA HOUSE (Charles A. Feinler, manager): A Bowery Girl 31-2 to fair business. Kidnapped 4-6; good business. The Sages 11-16.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, manager): Sam M. Jones-Melville co. opened a week's engagement 4; Baggage Check 11; Yale's Twelve Temptations 15; James Young in Hamlet 18; Hands Across the Sea 19; May Davenport 22.

PARKERSBURG.—AUDITORIUM (Kemery and Smith, managers): Bowery Girl 4; big business. Baggage Check 7; James Young 9; The Burglar 14; Stetson's U. T. C. 16; Twelve Temptations 19; Texas Steer 21.==ITEMS: Henry Driscole left the Sam Young Melville co. here. Edwin Perley Lewis of the A Bowery Girl co. and Lydia B. Edwards were married here 4.

CLARKSBURG.—TRADER'S GRAND OPERA HOUSE (Harne and Hornor, managers): Baggage Check 6; good house; performance good. May Smith Robbins 13; Yale's Twelve Temptations 18.

FAIRMONT.—OPERA HOUSE (Ed E. Meredith, manager): MacCauley-Patton co. 4-9; good business; fair co. Little Trixie 14; Guy Brothers. Elks benefit, 15; Burglar 23; Mozart Symphony Club 28.

WESTON.—OPERA HOUSE (J. B. Finster, manager): Dark Dec. 30-9. Little Trixie 12; Guy Brothers' Minstrels 18.

MANNINGTON.—OPERA HOUSE (J. M. Barrick, manager): The Macauley Patton Repertoire co. closed a very successful week's engagement 2; clever lot of people; gave creditable performances. May Smith Robbins in Little Trixie 9; Guy Brothers' Minstrels 13; A Night's Sport 18.

WISCONSIN.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager): Jolly Old Chums 1; crowded house; good satisfaction. Robert Downing 11.

FOND DU LAC.—CRESCENT OPERA HOUSE (P. B. Haber, manager): Fontanas, hypnotists, Dec. 28-2 to good houses.

LA CROSSE.—THEATRE (J. Straalipka, manager): Southerland Theatre co. in repertoire Dec. 31-2 with usual matinee; fair business.

WAUSAU.—ALEXANDER OPERA HOUSE (C. S. Cone, manager): Jolly Chums co. played to a fair audience Dec. 30; some of the songs were good; co. as a whole poor. Dr. Bill 5; Wizard Oil co. 18-22.

RACINE.—BELLE CITY OPERA HOUSE (J. B. Johnson, manager): Newell Columbian Comedy co. terminated a week 2 in repertoire at popular prices; good business; co. one of the best seen here. Bunch of Keys 3; good business. Nellie McHenry 9; Nancy Hanks 10.==LAKESIDE AUDITORIUM (W. C. Tiede, manager): Welsh Elsteddfod to an immense audience 1. It was a grand festival of song and enjoyed by citizens and strangers alike.

MARINETTE.—TURNER OPERA HOUSE (Julius E. Zetke, manager): Jolly Old Chums failed to appear 6, the co. having disbanded at Oshkosh. Edison Vitascope co. 11; McSorley's Twins 18.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, manager): McKenna's Lecture 8.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): Bancroft, magician, large audience; some good features.

EAU CLAIRE.—GRAND OPERA HOUSE (O. F. Burlingame, manager): Sutherland Comedy co. 4-10; S. R. O. opening performance; co. very fair.==ITEMS: Harry Ellis of this city, who is a member of the co., was presented with a cane by a number of his old friends 4.—George Bradley joined the co. here and made a hit.

WEST SUPERIOR.—GRAND OPERA HOUSE (Robert Kelly, manager): Dr. Bill 2; fair house; co. poor. Rice Schiller Vaudevilles and the Cinematograph 7; Prisoner of Zenda 11; McSorley's Twins 12.

WAUPUN.—WHITING THEATRE (E. E. Davis, manager): The Bankson and Lambert Theatre co. week of Dec. 28 to S. R. O. last half of week; co. above the average.

BARABOO.—THE GRAND (F. E. Shults, manager): Dark 2-9.

SHEBOYGAN.—OPERA HOUSE (J. M. Kohler, manager): Jolly Old Chums co. to a slim house & owing to inclement weather; co. very good. Fontana, hypnotista and mind readers, 7-9.

GREEN BAY.—TURNER'S OPERA HOUSE (J. H. Nevins, manager): Edison's Vitascope and Mons. Guibal and Mlle. Oritz pleased; fair audience. McSorley's Twins 14.

STEVENS POINT.—NEW GRAND OPERA HOUSE (J. A. Esner, manager): Jolly Old Coums gave a fairly good performance to a small house Dec. 31. Dr. Bill 7.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): Bancroft, magician, Dec. 31; good house every one well pleased.

CANADA.

KINGSTON.—MARTIN'S OPERA HOUSE (W. C. Martin, manager): The McGill College Banjo and Glee Club Dec. 30 to a fair house; good performance. Tommy O'Connor's Variety co. 1 to a packed house; very clever amateur performance. A Pair of Jacks 7; Joshua Simpkins 8; Ferris (hypnotist) week of 11.

CHATHAM.—GRAND OPERA HOUSE (W. W. Scane, manager): South Before the War 4 to good business; pleasing performance. Albani and her operatic concert co. 5.==ITEM: The Grand has again changed hands, having been purchased by I. M. Nichol, of Detroit, Mich.

LINDSAY.—ACADEMY OF MUSIC (Fred Burk, manager): A Pair of Jacks 4.

ST. THOMAS.—DUNCOMBE'S NEW OPERA HOUSE (T. H. Doncombe, manager): The Ametamagniscope 1 to crowded houses.==NEW GRAND OPERA HOUSE (H. Thomson, local manager): House dark.

BROCKVILLE.—GRAND OPERA HOUSE (F. J. Ritchie, manager): McGill Glee and Banjo Club 4 to a poor house. Dairyman's Concert 6; Joshua Simpkins 7; A Pair of Jacks 11.

GUELPH.—ROYAL OPERA HOUSE (Mahoney Brothers, managers): G. C. U. local minstrels 5 to good house; Wang 6; Allain 8; Walker Whiteside 15.

QUEBEC.—ACADEMY OF MUSIC (G. J. W. Parent, manager): House dark Dec. 28-2. My Friend From India 8, 9.

HAMILTON.—GRAND OPERA HOUSE (F. W. Stair, manager). Robert Wayne co. Dec. 28-2 in repertoire had good business at popular prices. Wang, with Albert Hart, 4 to a topheavy house, and gave perfect satisfaction; co. good. The Wizard of the Nile 7; South Before the War 9; Albani 11.

OTTAWA.—GRAND OPERA HOUSE (John Ferguson, manager): Joshua Simpkins 6 to fair business. Harry Furness (cartoonist) 7; A Pair of Jacks 8, 9.

BRANTFORD.—STRATFORD'S OPERA HOUSE (James Tuttle, manager): Wilson's Minstrels booked for Dec. 31 canceled. Wang 5 to crowded house; excellent performance. South Before the War 8: Albani 13; Joshua Simpkins 16; Burns Anniversary Concert 25; Marks Brothers 26.

DATES AHEAD.

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue, dates must be mailed so as to reach us on or before that date.

DRAMATIC COMPANIES.

A BOY WANTED (Blaney's; Clay T. Vance, mgr.): Rochester, N. Y., Jan. 11-13, Syracuse 14-16, New York City 18-30.

AMERICAN GIRL (A. Q. Scammon, mgr.): Piqua, O., Jan. 12, Columbus 14-16, Newark 18, Wooster 19, Akron 20, Kent 21, Canton 22, Alliance 23, Salem 25, Franklin, Pa., 26, Titusville 27, Jamestown, N. Y., 28, Penn Yan 30.

AGNOTT AND CLIFTON: Steubenville, O., Jan. 11-16.

ANDREW MACK (D. W. Truss and Co., mgrs.): Chicago Ill., Jan. 17-23 Grand Rapids, Mich., 25, Bay City 26, Saginaw 27, Adrian 28, Toledo, O., 29, 30.

A BREEZY TIME (Fitz and Webster, props. and mgrs.): Westfield, Mass., Jan. 12, Pittsfield 13, North Adams 14, Adams 15, Athol 16.

A RAILROAD TICKET: Scranton, Pa., Jan. 12, Hazleton 13, Mahanoy City 14, Easton 16.

ADA REHAN (Augustin Daly, mgr.): New York city—indefinite.

ALCAZAR STOCK (Belasco and Jordan, mgrs.): San Francisco, Cal.—indefinite.

A BAGGAGE CHECK (Blaney's; W. S. Butterfield, mgr.): Huntington, W. Va., Jan. 12, Ashland, Ky., 13, Winchester 14, Frankfort 15, Lexington 16.

ALABAMA (Clement Bainbridge, mgr.): Omaha, Neb., Jan. 11-16, Missouri Valley, Ia., 19, Jefferson 20, Boone 21, Des Moines 22, Marshalltown 23, Cedar Rapids 25, Iowa City 26, Davenport 27, Mt. Pleasant 28, Fort Madison 29, Quincy, Ill., 30.

ATKINSON JOLLITIES: Troy, Ala., Jan. 11-16.

AFTER THE BALL: Mexico, Mo., Jan. 13, Alton, Ill., 17, Peoria 28-30.

BANCROFT THE MAGICIAN (Ed L. Bloom, mgr.): Burlington, Ia., Jan. 13, Galesburg, Ill., 13, Ft. Madison, Ia., 14, Hannibal, Mo., 15, Jacksonville, Ill., 16.

BLACK SHEEP (Hoyt and McKee, mgrs.): Louisville, Ky., Jan. 11-16.

BLUTHER THEATRE: Cheyenne, Wyo., Jan. 11-16.

BROTHER FOR BROTHER (Davis and Keogh, mgrs.): Baltimore, Md., Jan. 11-16, Pittsburg, Pa., 18-23.

BOURCHIER AND VANBRUGH: Pittsburg, Pa., Jan. 11-16, Cincinnati, O., 25-30.

BOSTON COMEDY (Ed. Price Weber, mgr.): Rochester, N. H., Jan. 11-16.

BACHELOR'S BABY: Hartford, Conn., Jan. 16.

BOOMING TOWN: Marshall, Tex., Jan. 12 Shreveport, La., 13, Vicksburg, Miss., 14, Natchez 15, Jackson 16.

BALDWIN-MELVILLE (Walter S. Baldwin, mgr.): San Antonio, Tex., Jan. 11-16, Galveston 18-24, Houston 25-30.

BENNETT-MOULTON COMEDY (Monte Thompson, mgr.): Brockton, Mass., Jan. 4-16, Portland Me., 18-30.

BUNCH OF KEYS (Gus Bothner, mgr.): Michigan City, Ind., Jan. 12, Dowagiac, Mich., 13, Hammond, Ind., 17, Lafayette 18, Lebanon 19, Franklin 20, Bloomington 21, Bedford 22, Vincennes 23, Tell City 24, Dayton, O., 28-30.

BUCKLER STOCK (George Buckler, mgr.): Tuscaloosa, Ala., Jan. 11-16, Marion 18-20, Demopolis 21-23, Montgomery 25-30.

BOWERY GIRL (Lillian Keene; Jack Lodge, mgr.): Uniontown, Pa., Jan. 12, Connellsville 13, Johnstown 14, Altoona 15.

BEERBOHM TREE (Fitzroy Gardner, mgr.): Baltimore, Md., Jan. 11-16, Brooklyn, N. Y., 18-23, Boston, Mass., 25-30.

CULHANE AND ST. FELIX: Apalachicolira, Fla., Jan. 11-16.

CLAY CLEMENT (Ira J. La Motte, mgr.): St. Joseph, Mo., Jan. 13, Omaha, Neb., 14-16.

COON HOLLOW (Al Caldwell, mgr.): Peekskill, N. Y., Jan. 12, Newburg 13, Fishkill 14, Danbury, Conn., 15, So. Norwalk, 16.

CHIMMIE FADDEN (George Bowles, mgr.): Brooklyn E. D., N. Y., Jan. 11-16.

CHAUNCEY OLCOTT (Augustus Piton, mgr.): Boston, Mass., Jan. 11-16, Harlem, N. Y., 18-23, New York City 25, indefinite.

CROW DRAMATIC: Sedalia, Mo., Jan. 11-16.

CUTLER COMEDY: Haddam, Kans., Jan. 11-16.

CAPTAIN IMPUDENCE (W. M. Wilkison, mgr.): New York city, Jan. 4—indefinite.

CORSE PAYTON (W. E. Denison, mgr.): Amsterdam, N. Y., Jan. 11-16, Marlboro, Mass., 18-23, Manchester, N. H., 25-30.

CHARLES A. LODER (Charles L. Cornwall mgr.): Ashland, O., Jan. 12, Galion 13, Findlay 14, Defiance 15, Goshen Ind., 16.

CHERRY PICKERS (Augustus Piton, mgr.): New York city Oct. 12-Jan. 23.

CHARLEY'S AUNT (Julius Cahn, mgr.): Providence, R. I., Jan. 11-16, Brooklyn, N. Y., 18-23.

CUBA LIBRE: Vicksburg, Miss., Jan. 12.

CRESTON CLARKE: Philadelphia, Pa., Jan. 11-23.

COURTED INTO COURT (May Irwin): New York city Jan. 4—indefinite.

DARKEST AMERICA (John W. Vogel, mgr.): Scranton, Pa., Jan. 11, 12, Nanticoke 13, Bloomsburg 14, Danville 15.

DANIEL R. RYAN (L. C. Reeves, mgr.): Franklin, Pa., Jan. 11-16, Olean, N. Y., 18, 19, Corning 20-23.

DONALD ROBERTSON AND BRANDON DOUGLAS: Memphis, Tenn., Jan. 11-13, Evansville 14, Union City 15, Nashville 18, 19.

DARKEST RUSSIA (Sidney R. Ellis, mgr.): New Orleans, La., Jan. 10-16, Pensacola, Fla., 18, Mobile, Ala., 19, Montgomery 20, Atlanta, Ga., 21, Chattanooga, Tenn., 22, Nashville 25, Indianapolis, Ind., 25-27, Crawfordsville 28, Lafayette 29, Muncie 30.

DOWN IN DIXIE (Davis and Keogh, mgrs.): Syracuse, N. Y., Jan. 11-13, Rochester 14-16.

DANIEL SULLY (J. H. Davis, mgr.): Bellefonte, Pa., Jan. 12, Lockhaven 13, Harrisburg 14, Pottsville 15, Shamokin 16, Mahanoy City 18, Hazleton 19, Lebanon 20, Lancaster 21, Reading 22, York 23, Wilmington, Del., 27, Chester, Pa., 28, Trenton, N. J., 29, Norristown, Pa., 30.

8 BELLS (Western; John F. Byrne, prop.; Walter Lotus, mgr.): St. Paul, Minn., Jan. 11-16.

ELROY STOCK (Edwin Elroy, mgr.): Mt. Carmel, Pa., Jan. 11-16, Lansford 18-23, Hazleton 25-30.

ETHEL TUCKER: Glens Falls, N. Y., Jan. 11-16, Gloversville 18-23, Cohoes 25-30.

EVANS AND WARD: Johnstown, N. J., Jan. 12, West Chester 13, Dover 14, Marlowe 15, 16.

EUGENIE BLAIR (Albert Riddle, bus. mgr.): Birmingham, Ala., Jan. 12, Meridian, Miss., 13-16, Orleans, La., 18-23, Montgomery, Ala., 25, 26, Columbus, Ga., 28, Atlanta 29, 30.

EMPIRE THEATRE STOCK (Charles Frohman, mgr.): New York city, Dec. 28—indefinite.

ELDON COMEDIANS (G. H. Eldon, mgr.): Kokomo, Ind., Jan. 11-16, Greentown 18-23, Richmond 25-30.

E. S. WILLARD: Philadelphia, Pa., Jan. 4-16, Baltimore, Md., 18-23, Washington, D. C., 25-Feb. 6.

ELIHU P. SPENCER (W. M. Goodhue, mgr.): Zanesville, O., Jan. 12, Canal Dover 13, Akron 14, East Liverpool 15, Beaver Falls, Pa., 16, Butler 18, Johnstown 19, Altoona 20, Bellefonte 21, Williamsport 22, Elmira, N. Y., 23.

E. H. SOTHERN (Daniel Frohman, mgr.): Chicago, Ill., Dec. 14-Jan. 21.

EMILY BANCKER (Thomas W. Ryley, mgr.): Madison, Wis., Jan. 12, Dubuque, Ia., 13, Marshalltown 14, Des Moines 15, 16.

8 BELLS (Eastern; J. F. Byrne, prop.; W. R. Flack, mgr.): New York city Jan. 11-16, Philadelphia 18-23.

FANNY DAVENPORT (Ben Stern and Archie MacKenzie, mgrs.): Baltimore, Md., Jan. 11-16.

FOR FAIR VIRGINIA (Mr. and Mrs. Russ Whytal; Julian Magnus, mgr.): Cleveland, O., Jan. 11-13, Lima 14, Ft. Wayne, Ind., 15, Bloomington, Ill., 18, Peoria 19, 20, Burlington, Ia., 21, Quincy, Ill., 22, Alton 23, St. Louis, Mo., 24-30.

FALLEN AMONG THIEVES (Davis and Keogh, mgrs.): Washington, D. C., Jan. 11-16, Baltimore, Md., 18-23, Hoboken, N. J., 25-30.

FAST MAIL (Southern; Lincoln J. Carter, prop.; J. B. Hogan, mgr.): Brenham, Tex., Jan. 12, Navasota 13, Hearne 14, Mexia 16, Corsicana 18, Waxahachie 19, Dallas 20, Ft. Worth 21, Gainesville 22, Bonham 23, Honey Grove 25, Paris 25, Clarksville 27, Texarkana, Ark., 29, Hope 29, Arkadelphia 30.

FRANK TUCKER: Marquette, Mich., Jan. 11-16.

FREDERICK WARDE: Des Moines, Ia., Jan. 15.

FLOY CROWELL (Armitage and Fitzpatrick, mgrs.): Albany, N. Y., Jan. 11-16.

FRANK BACON: Portland, Ore., Dec. 21—Jan. 9.

FAST MAIL (Northern; Lincoln J. Carter, prop.; Martin Golden, mgr.): Lowell, Mass., Jan. 11-13, Franklin Falls, N. H., 15, Laconia 16, New Haven, Conn., 18-20, Newburyport, Mass., 21, Gloucester 22, Beverly 23, Portsmouth, N. H., 25, Dover 26, Fairfield, Mass., 27, Bangor, Me., 28, Waterville 29, Lagon 30.

FOREPAUGH STOCK (Mrs. John A. Forepaugh, mgr.): Philadelphia, Pa.—indefinite.

FATAL CARD (Charles Frohman, mgr.): Chicago, Ill., Dec. 28-Jan. 16.

FLORA STANIFORD (Joe G. Glasgow, mgr.): Atlanta, Ga., Jan. 11-16.

FLORIDA ENCHANTMENT (J. E. Moore, mgr.): Brooklyn, N. Y., Jan. 11-16.

FAUST (William L. Roberts, mgr.): Waco, Tex., Jan 21, Orange 25, Beaumont 26, Victoria 28.

FERRIS COMEDIANS (Dick Ferris, mgr.): Adrian, Mich., Jan. 11-16, Detroit 17-23, St. Marys, O., 25-30.

FRAWLEY COMPANY: Portland, Ore., Jan. 11-16.

GEORGIA CAYVAN (Charles Burnham, mgr.): Buffalo, N. Y., Jan. 11-13.

GRAHAM EARL: Moberly, Mo., Jan. 13-17.

GREAT NORTHWEST: New York City Jan. 11-16.

GEORGIE GARRICK (C. H. Polk, mgr.): Oskaloosa, Ia., Jan. 11-13, What Cheer 14-16, Washington 18-20, Fairfield 21-23, Mt. Pleasant 25, 26, Eldon 27, 28, Albia 29, 30.

GIRL I LEFT BEHIND ME (Julius Cahn, mgr.): Toledo, O., Jan. 11-13, Grand Rapids, Mich., 14-16.

GEORGE W. MONROE (Robert B. Monroe, mgr.): New York City Nov. 30-Jan. 23.

GIRL WANTED (Frank Bush; Davis and Keogh, mgrs.): Cumberland, Md., Jan. 13, Wheeling, W. Va., 14, Janesville, O., 15, Hamilton 18, Cincinnati 17-23, St. Louis, Mo., 24-30.

GAY MR. LIGHTFOOT: New York city Dec. 14—indefinite.

HARTWELL COMEDIANS: Lansing, Mich., Jan. 11-16.

HOGAN'S ALLEY A. (Gilmore and Leonard; Eugene Wellington, mgr.): Newark, N. J., Jan. 11-16, Washington, D. C., 18-23.

HEART OF CHICAGO (Lincoln J. Carter, prop.; J. A. Simons, mgr.): Hoboken, N. J., Jan. 11-13, York, Pa., 14, Lebanon 15, Harrisburg 16, Lewisburg 18, Williamsport 19, Lock Haven 20, Bellefonte 21, Tyrone 22, Altoona 23.

HUMAN HEARTS (W. S. Ross, mgr.): Lawrence, Kans., Jan. 11, Topeka 12, 13, St. Joseph, Mo., 14, 15, Lincoln, Neb., 16, Omaha 17-20, Des Moines, Ia., 21-23.

HEART OF MARYLAND (W. J. Block, mgr.): Chicago, Ill., Jan. 11-16.

HENNESSEY LEROYLE (Fred G. Conrad, mgr.): Uniontown, Pa., Jan. 12, Washington 13, McKeesport 16.

HIMMELEIN IDEALS (John A. Himmelein, mgr.): Allentown, Pa., Jan. 11-16, Easton 18-23, Pottsville 25-30.

HOGAN'S ALLEY (B; Peter Rice, mgr.): Auburn, N. Y., Jan. 13, Lyons 13, Ithaca 14, Norwich 15, Mechanicsville 19, Ballston Spa 20, Glens Falls 21, Ft. Edwards 22, Whitehall 23, Glens Falls 25, Plattsburg 26, St. Albans, Vt., 27, Burlington 28, Rutland 30.

HAMILTON IDEAL THEATRE: Albany, Ind., Jan. 11-16.

IN OLD KENTUCKY (No. 1; Jacob Litt, mgr.): Jersey City, N. J., Jan. 11-16, Washington, D. C., 18-23, Brooklyn, E. D., N. Y., 25-30.

IRVING FRENCH: Napoleon, O., Jan. 11-13, Bryan 14-16, Carey 18-20, Upper Sandusky 21-23.

ION CARROLL: Knox, Pa., Jan. 11-13.

JOHN PRINGLE: Oklahoma City, O. T., Jan. 11-16, Shawnee 18-23, Kreba, I. T., 25-30.

JAMES O'NEILL (William P. Connor, mgr.): Cincinnati, O., Jan. 11-16.

JULIA MARLOWE TABER AND ROBERT TABER (Theodore Bromley, mgr.): Chicago, Ill., Dec. 28-Jan. 16, Cleveland, O., 18-23, Buffalo, N. Y., 25-30.

JOHN GRIFFITH (S. T. St. John, mgr.): Natchez, Miss., Jan. 12, Greenville 13, Helena, Ark., 14, Memphis, Tenn., 15, 16, Paducah, Ky., 18, Evansville, Ind., 19, 20, New Albany 21, Madison 22, Seymour 23, Cincinnati, O., 24-30.

JOHNSON COMEDY: Ft. Wayne, Ind., Jan. 11-16.

JOHN DREW (Charles Frohman, mgr.): Boston, Mass., Jan. 4—indefinite.

JOSEPH MURPHY (Jake Shattuck, mgr.): San Francisco, Cal., Jan. 4-16.

JOHN E. BRENNAN (H. C. Grant, mgr.): Halifax, N. S., Jan. 11-16, Truro 18-23, Moncton 25-30.

J. E. TOOLE (Edwin Jerome, mgr.): Cincinnati, O., Jan. 10-16.

JAMES J. CORBETT: Sandusky, O., Jan. 13.

JAY, BLUFF & CO (Al Donnon, prop.: Bruce Bernard, mgr.): Barton, Md., Jan. 12.

JOHN HARE (Charles Frohman, mgr.): New York city Jan. 4—indefinite.

JIM THE PENMAN: New Haven, Conn., Jan. 14-16.

KITTIE RHOADES (Richard Obee, mgr.): Johnstown, Pa., Jan. 11-13, Philipsburg 14-16, Clearfield 18-23.

KENNEDY PLAYERS (H. B. Hooper, mgr.): Bridgeton, N. J., Jan. 11-16, Allentown, Pa., 18-23, Reading 25-30.

KATHERINE KOPER (Charles A. Wilson, mgr.): St. John, N. B., Jan. 11-23.

KELLAR (Dudley McAdow, mgr.): Rochester, N. Y., Jan. 11-13, Watertown 14, Auburn 15, Batavia 16.

KIDNAPPED (Rich and Harper, props. and mgrs.): Circleville, O., Jan. 13, Columbus 14-16.

KATIE EMMETT: Denver, Col., Jan. 10-16, Greely 18, Ft. Collins 19, Cheyenne, Wyo., 20, North Platt 21, Kearney, Neb., 22, Grand Island 23, Hastings 25, Beatrice 26, Lawrence, Kans., 27, Topeka 28, St. Joseph, Mo., 29, Leavenworth, Kans., 30.

LAST STROKE (Jacob Litt, mgr.): Cleveland, O., Jan. 11-16, Cincinnati 17-23.

LIMITED MAIL (Elmer E. Vance, mgr.): Elwood, Ind., Jan. 12, Greensburg 13, Madison 14, Columbus 15, Franklin 16, Anderson 18, Rushville 19, Newcastle 20, Union City 22, Dunkirk 23, Wabash 25, Huntington 26, Kendallville 27, South Bend 28, Plymouth 29, Warsau 30.

LEWIS MORRISON (Edward Abram, mgr.): Tiffin, O., Jan. 12, Richmond, Ind., 13, Columbus 14, Decatur, Ill., 15, St. Louis, Mo., 17-23.

LOUIS JAMES (Wagenhals and Kemper, mgrs.): San Francisco, Cal., Jan. 11-23.

LOST, STRAYED OR STOLEN: Harlem, N. Y., Jan. 11-16.

LYCEUM THEATRE (Dan Frohman, mgr.): New York city Nov. 16—indefinite.

LAURA BIGGAR AND BURT HAVERLY (Robert Arthur, mgr.): New York City Jan. 11-16.

LYCEUM THEATRE (Sharpley's): Springfield, Mo., Jan. 11-16.

LANGDON DRAMATIC: Sumter, S. C., Jan. 11-16.

LITTLE TRIXIE (Fred Robbins, mgr.): Weston, W. Va., Jan. 13, Clarksburg 13.

MAUD HILLMAN (W. G. Snelling, mgr.): Plainfield, N. J., Jan. 11-16, Elizabeth 18-23, New Brunswick 25-30.

MURRAY AND MACK (Joe W. Spears, mgr.): Kansas City, Mo., Jan. 10-16.

MY FRIEND FROM INDIA (A; Smyth and Rice, mgrs.): Boston, Mass., Jan. 4—indefinite.

MIDNIGHT BELL (Duncan B. Harrison, mgr.): Corsicana, Tex., Jan. 12, Tyler 13, Shreveport, La., 14, Vicksburg, Miss., 16.

MAUD ATKINSON (R. J. Johnstone, mgr.): Valdosta, Ga., Jan. 11-16, Macon 18-23.

MY FRIEND FROM INDIA (B): Elizabeth, N. J., Jan. 12.

MALONEY'S WEDDING: Louisville, Ky., Jan. 11-16.

MR. AND MRS. EDWIN HAUGHTON: St. Mary's, Pa., Jan. 11-16, Kane 18-23.

MILK WHITE FLAG (Hoyt and McKee, mgrs.): Philadelphia, Pa., Jan. 11-23.

MCAULIFFE AND GREENE (J. T. Macauly, mgr.): Sunbury, Pa., Jan. 11-16, Shamokin 18-23.

MARKS BROTHERS: London, Can., Jan. 1-16.

MAGGIE CLINE: Chattanooga, Tenn., Jan. 12, Atlanta, Ga., 13, Birmingham, Ala., 14, Mobile 15, 16.

MME. SANS-GENE (Augustus Pitou, mgr.): Chicago, Ill., Jan. 4-16.

MINNIE MADDERN FISKE (A. M. Palmer, mgr.): Marion, O., Jan. 14, Lima 16, Flint, Mich., 18, Port Huron 19, East Saginaw 20, Bay City 21, Lansing 22, Grand Rapids 23, Muskegon 25, Jackson 26, Charlotte 27, Kalamazoo 28, So. Bend., Ind., 29, Elkhart 30.

MAGGIE BREYER (William Lloyd, mgr.): Indianola, Ill., Jan. 11-16.

MORRISON'S FAUST (E. J. Abram, mgr.): Mahanoy City, Pa., Jan. 12, Columbia 13, Lancaster 14, Harrisburg 15, Carlisle 16, Altoona 18, 19, Johnstown 20, Greensburg 21, Washington 22, Wheeling, W. Va., 23.

MATTHEWS AND BULGER (Miller and Peel, mgrs.): Pittsburg, Pa., Jan. 11-16, Buffalo, N. Y., 18-23, Brooklyn 25-30.

MYRA COLLINS (Kellam and Harper, mgrs.): Auburn, N. Y., Jan. 11-16.

M'SORLEY'S TWINS (Ferguson and Emerick; Frank Merritt, mgr.): West Superior, Wis., Jan. 12, Duluth, Minn., 13, 14, Eau Claire, Wis., 15, Oshkosh 16, Marinette 18, Green Bay 19, Appleton 20, Fond du Lac 21, Waukesha 22, Madison 23.

NORTHERN LIGHTS (William Calder, mgr.): Boston, Mass., Jan. 11-16, Worcester 20-23.

NATIONAL COMEDY: Ottumwa, Ia., Jan. 11-14.

NEW COUNTY FAIR (W. H. Brinkerhoff, prop.; C. A. Burt, mgr.): Keokuk, Ia., Jan. 12, Davenport 13, Dubuque 16, Minneapolis, Minn., 18-21, St. Paul 23-30.

NAT GOODWIN: Chicago, Ill., Jan. 4-21.

NICKERSON COMEDY (D. J. Sprague, mgr.): Holyoke, Mass., Jan. 11-16, Nashua, N. H., 18-23.

NELLIE MCHENRY (James B. Belcher, mgr.): Detroit, Mich., Jan. 11-16, Rochester, N. Y., 18-20, Buffalo 21-23, Oswego 25, Utica 26, 27, Little Falls 28, Amsterdam 29, Cohoes 30.

OFF THE EARTH: Sherman, Tex., Jan. 12, Gainesville 13, Ft. Worth 14, Dallas 15, 16.

OTIS SKINNER: Pittsburg, Pa., Jan. 11-16, Washington, D. C., 18-23.

ON THE MISSISSIPPI (Davis and Keogh, mgrs.): New Brunswick, N. J., Jan. 12, Elizabeth 13, Hoboken 14-16, Baltimore, Md., 25-30.

ON THE BOWERY (Davis and Keogh, mgrs.): Detroit, Mich., Jan. 11-16, New York city 18-23, Syracuse 25-27, Rochester 28-30.

OLIVER BYRON: Columbia, S. C., Jan. 12, Charleston 13, 14, Savannah, Ga., 15, 16, Tampa, Fla., 18, 19, Ocala 20, St. Augustine 21, Jacksonville 22, 23, Macon, Ga., 25, Columbus 26, Birmingham, Ala., 27, Meridian, Miss., 28, Selma, Ala., 29, Pensacola, Fla., 30.

OLGA NETHERSOLE (Daniel and Charles Frohman, mgrs.): Baltimore, Md., Jan. 11-16.

O'HOOLIGAN'S WEDDING (Rush and Watson, props.): Weymouth, Mass., Jan. 12, Taunton 13, Attleboro 14, Franklin 15, Woonsocket, R. I., 16.

ON SOUTHERN SOIL: Lima, O., Jan. 13.

POWER OF THE PRESS (Augustus Pitou, mgr.): New York city Jan. 11-16.

PARLOR MATCH (F. Ziegfeld, Jr.): Brooklyn, N. Y., Jan. 11-16.

PUDD'NHEAD WILSON (Mayo and Jefferson, mgrs.): Kansas City, Mo., Jan. 11-16.

PETER F. DAILEY: Newark, N. J., Jan. 11-16.

POND AND BERLIN COMEDY: Wilber, Neb., Jan. 14-16.

PAY TRAIN (De Courcy and Mack, mgrs.): Bradford, Pa., Jan. 15, 16, New Castle 21-23, Olean, N. Y., 25-27.

PRIVATE SECRETARY: Jacksonville, Fla., Jan. 18, 19, Atlanta, Ga., 25, 26.

PRISONER OF ZENDA: Duluth, Minn., Jan. 12.

PUCK'S BAD BOY: Elmira, N. Y., Jan. 16.

ROBERT MANTELL (M. W. Hanley, mgr.): Lowell, Mass., Jan. 12, Fitchburg 13, Athol 14, Greenfield 15, North Adams 16, Pittsfield 18, Westfield 19, Holyoke 20, Northampton 21, Springfield 22, Hartford, Conn., 23.

RICHARD MANSFIELD (Hoyt and McKee, mgrs.): Baltimore, Md., Jan. 11-16, Washington, D. C., 18-23, Philadelphia, Pa., 25-Feb. 6.

ROLAND REED (E. B. Jack, mgr.) Cincinnati, O., Jan. 11-16, Buffalo, N. Y., 18-20, St. Thomas, Ont., 21, London 22, Hamilton 23, Toronto 25-30.

ROSABEL MORRISON (Carmen; Edw. J. Abrams, mgr.): Ft. Wayne, Ind., Jan. 12, Logansport 13, Lafayette 14, Springfield, Ill., 15, Quincy 16, Davenport, Ia., 17, Cedar Rapids 18, Marshalltown 19, Des Moines 20, Omaha, Neb., 21-23, Leavenworth, Kans., 24, Topeka 25, St. Joseph, Mo., 26, 27, Kansas City 28-30.

ROOK PLAYERS (Eugene Rook, mgr.): Alliance, O., Jan. 11-16, McKeesport, Pa., 25-30.

RUBA (George W. Magee, mgr.): Galesburg, Ill., Jan. 11, Monmouth 12, Streator 13, La Salle 14, Ottawa 15, Dixon 16.

RUBY LA FAYETTE (J. P. Curran, mgr.): Arlington, Tex., Jan. 11-13, Terrell 14-16.

RICE COMEDY: Brattleboro, Mass., Jan. 11-16, Fitchburg 18-23, Norwich, Conn., 25-30.

RYLEY'S COMEDIANS (Our Flat): Raleigh, N. C., Jan. 12, Norfolk, Va., 13, Newport News 14, Richmond 15, 16.

SIDEWALKS OF NEW YORK (Davis and Keogh, mgrs.): Indianapolis, Ind., Jan. 11-16, Chicago, Ill., 17-30.

SPAN OF LIFE (William Calder, mgr.): Worcester, Mass., Jan. 11-16.

SADIE RAYMOND: Clinton, Mo., Jan. 12, Windsor 13, Sedalia 14, Warrensburg 15, Harrisonville 16.

SAWTELLE DRAMATIC (J. Al Sawtelle, mgr.): Westerly, R. I., Jan. 11-16, New London, Conn., 18-30.

SIGN OF THE CROSS (Frohman and Sanger, mgrs.): Pittsburg, Pa., Jan. 11-16.

SAVED FROM THE SEA (William Calder, mgr.): Peoria, Ia., Jan. 11-13, Bloomington, Ill., 14, Streator 15, Joliet 16, Chicago 17-23.

SUE (Charles Frohman, mgr.): Brooklyn, N. Y., Jan. 11-16.

SHAFT NO. 2 (Jacob Litt, mgr.): Cleveland, O., Jan. 11-16.

SIDE TRACKED (Eastern; A. Q. Scammon, mgr.): Hazleton, Pa., Jan. 12, Ashland 13, Mahanoy 14, Pottsville 15, Lancaster 16, Philadelphia 18-23, West Chester 25, Chester 27, Wilmington, Del., 28, Annapolis, Md. 29, Alexandria, Va., 30.

SPORTING CRAZE: Pittston, Pa., Jan. 13, Honesdale 14, Scranton 15, 16.

SHANNON OF THE SIXTH: (W. H. Power; John Meyer, mgr.): Buffalo, N. Y., Jan. 11-16, Erie, Pa., 18, Mansfield, O., 19, Dayton 20, Indianapolis, Ind., 21-23, Louisville, Ky., 24-30.

SUMNER'S COMEDY (Harry F. Curtis, mgr.): Ilion, N. Y., Jan. 11-16.

SPORTING DUCHESS (Frank L. Perley, mgr.): Brooklyn, N. Y., Jan. 11-16.

SIDE TRACKED (Jule Walters, mgr.): Junction City, Kans., Jan. 12, Salina 13, Hutchinson 14, Newton 15, Wellington 16, Arkansas City 18, Perry, O. T., 19, Guthrie 20, Oklahoma City 21, Purcell, I. T., 22, Ardmore 23, Denison, Tex., 25, Greenville 26, McKinney 27, Sherman 28, Gainesville 29, Bowie 30.

SPIDER AND FLY: Fall River, Mass., Jan. 14-16.

SAM DE LEON'S CO.: Punxsutawney, Pa., Jan. 11-16, Olean, N. Y., 18-23, Akron, O., 25-30.

STUART ROBSON: Houston, Tex., Jan. 12, San Antonio 13, Austin 14, Waco 15, Corsicana 16, Ft. Worth 18, Dallas 19, Ft. Smith 20, Little Rock, Ark., 21, Memphis, Tenn., 22, 23, Louisville, Ky., 25-27, Indianapolis, Ind., 28-30.

SHORE ACRES: (James A. Herne; William B. Gross, mgr.): Toronto, Can., Jan. 11-16, Toledo, O., 18-20, Detroit, Mich., 21-23, St. Louis, Mo., 25-30.

STEVE BRODIE: Detroit, Mich., Jan. 11-16.

SEYMOUR AND STRATTON: Amesbury, Mass., Jan. 11-16.

SIBERIA: St. Louis, Mo., Jan. 11-16.

SHADOWS OF A GREAT CITY: Kansas City, Mo., Jan. 11-16.

STUART-CARNER STOCK (W. H. Stuart, mgr.): Elmira, N. Y., Jan. 11-16.

SHORE ACRES (Harry Sloan, mgr.): Butler, Pa., Jan. 13, McKeesport 13, East Liverpool, O., 14, Wheeling, W. Va., 15, 16, Steubenville, O., 18, Beaver Falls, Pa., 19, Salem, O., 20, Canton 21, Akron 22, Canal Dover 23, Marietta 25, Zanesville 26, Mansfield 27, Marion 28, Union City, Ind., 29, Dayton, O., 30.

SECRET SERVICE (Charles Frohman, mgr.): New York city Oct. 5—indefinite.

SUNSHINE OF PARADISE ALLEY (W. I. Kilpatrick, mgr.): Providence, R. I., Jan. 11-16.

SOL SMITH RUSSELL (Fred G. Berger, mgr.): Chicago, Ill., Dec. 28-Jan. 16.

SOWING THE WIND (Julius Cahn, mgr.): Hartford, Conn., Jan. 12, 13, New Britain 14, Middletown 15, New Haven 16.

SOUS TALK (Alf T. Wilton, mgr.): Paterson, N. J., Jan. 11-13.

THOROUGHBRED (Charles Frohman, mgr.): Easton, Pa., Jan. 12.

TENNESSEE'S PARDNER (Arthur C. Alston, mgr.): Mattoon, Ill., Jan. 13, Springfield 15, 16, Vincennes, Ind., 18, Evansville 19, Louisville, Ky., 18-23.

THE DEFAULTER (Lincoln J. Carter, prop.; R. E. French, mgr.): Columbus, O., Jan. 11-13, London 14, Washington C. H. 15, Dayton 18-20, Indianapolis, Ind., 21-23, Greenville, O., 25, 26, Defiance 27, No. Baltimore 28, Fostoria 29, 30.

THOMAS W. KEENE (Charles B. Hanford, mgr.): Henderson, Ky., Jan. 12, Clarksville, Tenn., 13, Columbia 14, Nashville 15, 16, Kansas City, Mo., 18-23, Atchison, Kans., 25, Leavenworth 26, Lawrence 27, Topeka 28, St. Joseph, Mo., 29, Beatrice, Neb., 30.

THE OLD HOMESTEAD (E. A. McFarland, mgr.): St. Louis, Mo., Jan. 10-16, Chicago, Ill., 17-Feb. 6.

THOMAS E. SHEA (George H. Brennan, mgr.): Hornellsville, N. Y., Jan. 11-16, Jamestown 18-23, Oil City, Pa., 25-30.

TRELEGAN EXCELSIOR STARS: Rochester, N. Y., Jan. 11-16.

THE ENSIGN Hartford, Conn., Jan. 14, Williamantic 15.

THE FOUNDLING (Cissy Fitzgerald; Charles Frohman, mgr.): Memphis, Tenn., Jan. 12, 13, Little Rock, Ark., 14, Hot Springs 15, Shreveport, La., 16.

THE ELECTRICIAN (Blaney's; W. F. Crossley, mgr.): Boston, Mass., Jan. 25-Feb. 6.

TOLSON COMEDIANS (Chas C. Tolson, mgr.): Bartow Fla., Jan. 11-13, Daytona 14-16.

TOWN TOPICS: St. Louis, Mo., Jan. 11-16.

TWO LITTLE VAGRANTS (Charles Frohman, mgr.): New York city, Nov. 23—indefinite.

THE KODAK (Nos Jollities; J. M. Hyde, mgr.): Washington, D. C., Jan. 11-16.

THE DAZZLER (John F. Cosgrove, mgr.): Seattle, Wash., Jan. 11-16, Vancouver 18, Nanaimo 19, Victoria 20, Tacoma 21-23, Portland, Ore., 24-30.

THE HOLLANDS (Miner and Brooks, mgrs.): New York city Jan. 4—indefinite.

TIM MURPHY (Charles Marks, mgr.): St. Louis, Mo., Jan. 11-16, Springfield, Ill., 18, Quincy 19, Keokuk, Ia., 20, Ottumwa 21, Cedar Rapids 22, Burlington 23, Davenport 24.

TRILBY: Brooklyn, N. Y., Jan. 11-16.

THE GORMANS (Charles F. Brown, mgr.): Waterville, Me., Jan. 13, Gardiner 13, Togus 14, Biddeford 15, Portland 16, Gloucester, Mass., 18, Salem 19, Lowell 20, Plymouth 21, Manchester 22, Brockton 23.

THE WORLD AGAINST HER (Agnes Wallace-Villa; Sam B. Villa, mgr.): Van Wert, O., Jan. 13, Paulding 13, N. Baltimore 14, Fostoria 15, Defiance 16, Toledo 17-30.

THE OLD HOMESTEAD (Thompson and Warmington, mgrs.): San Francisco, Cal., Jan. 3-17, Fresno 18, Santa Barbara 19, San Diego 20, San Bernardino 21, Red Lands 23, Los Angeles 25-31.

TEMPERANCE TOWN (Walter Turner, mgr.): Cincinnati, O., Jan. 11-16.

THE SPOONERS (Edna May and Cecil Spooner; B. S. Spooner, mgr.): New Castle, Pa., Jan. 11-16, East Liverpool, O., 18-23, Meadville, Pa., 25-30.

TORNADO (Northern; Lincoln J. Carter, prop.; Jay Simms, mgr.): Philadelphia, Pa., Jan. 11-16, Annapolis, Md., 18, Alexandria, Va., 19, Fredericksburg 20, Charlottesville 21, Soldiers' Home 23, Norfolk 25, Suffolk 26, Richmond 27, Staunton 28, Cumberland, Md., 29, Grafton, W. Va., 30.

TORNADO (Southern; Lincoln J. Carter, prop.): Pittsburg, Pa., Jan. 11-13.

UNA CLAYTON: Manchester, N. H., Jan. 11-16.

UNDER THE POLAR STAR (Wm. A. Brady, mgr.): Harlem, N. Y., Jan. 11-16.

UNCLE TOM'S CABIN (Stetson's): Bellaire, Ia., Jan. 12, Wheeling, W. Va., 13, Sistersville 14, Moundsville 15, Uniontown, Pa., 16, McKeesport 18, Beaver Falls 19, Apollo 20, Johnstown 21.

ULLIE AKERSTROM (Gus Bernard, mgr.): Lockport, N. Y., Jan. 11-16, Oneonta 18-23, Carbondale, Pa., 25-30.

WILLIAM H. CRANE (Joseph Brooks, mgr.): Philadelphia, Pa., Jan. 11—indefinite.

WOODWARD-WARREN (H. Guy Woodward, mgr.): Augusta, Ga., Jan. 11-16, Atlanta 18-23, Savannah 25-30.

WARD AND VOKES (E. D. Stair, mgr.): Philadelphia, Pa., Jan. 11-16, New York city 18-23.

WARNER COMEDY (Ben R. Warner, mgr.): Mankato, Minn., Jan. 11-16.

WILLIAM BARRY (Louis Goulland, mgr.): Reading, Pa., Jan. 12, Pittsville 13, Pittston 14, Scranton 15, Carbondale 16, Binghamton, N. Y., 18, Corning 19, Hornellsville 20, Canandaigua 21, Geneva 22, Ithaca 23, Auburn 25, Watertown 26, Rome 29.

WOMAN IN BLACK (Jacob Litt, mgr.): Washington, D. C., Jan. 11-16, Newark, N. J., 18-23.

WILTON LACKAYE: Macon, Ala., Jan. 12, Jacksonville, Fla., 13, Savannah, Ga., 14, Charleston, S. C., 15, Augusta, Ga., 16.

WHEN LONDON SLEEPS (J. H. Wallick, mgr.): New York city Jan. 11-16.

WILL AND JESSIE ATKINSON (W. C. Turner, mgr.): Troy, Ala., Jan. 11-16, Ozark 18-20.

WALKER WHITESIDE (Henck and Snyder, mgrs.): Berlin, Ont., Jan. 12, Woodstock 13, Hamilton 14, St. Thomas 15, London 16, Battle Creek, Mich., 18, Kalamazoo 19, Cleveland, O., 20-30.

WAITE COMEDY (Eastern): Newburyport, Mass., Jan. 11-16, New Bedford 18-30.

WILD GOOSE CHASE (Hasty Brothers, props.; W. McGowen, mgr.): Griffin, Ga., Jan. 16.

WAITE COMEDY (Western): Wilkesbarre, Pa., Jan. 11-23, Scranton 25-30.

WHITE SLAVE (Campbell Bros., mgrs.): Louisville, Ky., Jan. 11-16.

YENSHINE VENTRILOQUIST (Jacob Litt, mgr.): Chicago, Ill., Jan. 11-16.

YELLOW KID (Wolcott and Jackson, mgrs.): Jamestown, N. Y., Jan. 13, Erie, Pa., 18, Titusville 14, North East 15, Fredonia 16, Rochester, N. Y., 18-23.

ZEBRA: Pawtucket, R. I., Jan. 11-16.

OPERA AND EXTRAVAGANZA.

BROOKE CHICAGO MARINE BAND (Howard Pew, mgr.): Chicago, Ill.—indefinite.

BOSTONIANS COMIC OPERA (H. C. Barnabee and W. H. MacDonald, props., Frank L. Perley, mgr.): Erie, Pa., Jan. 12, Bradford 13, Buffalo, N. Y., 14-16.

BRIAN BORU (F. C. Whitney, mgr.): Boston, Mass., Jan. 11-30.

BLIND BOONE CONCERT: Sequin, Tex., Jan. 12, San Antonio 13, 14.

CASTLE SQUARE OPERA (No. 1, J. J. Jarvis, director): Boston, Mass.—indefinite.

CASTLE SQUARE OPERA (C. M. Southwell, mgr.): Philadelphia, Pa.—indefinite.

COLUMBIA OPERA (Chas. L. Young, mgr.): Winnipeg, Man., Nov. 16—indefinite.

CORINNE OPERA (Howe and Berry, mgrs.): St. Paul, Minn., Jan. 10-13, Minneapolis 14-16, Sioux Falls, S. D., 18, Sioux City, Ia., 19, Omaha, Neb., 20-24, Kansas City, Mo., 25-30.

DELLA FOX: Decatur, Ill., Jan. 12, Evansville, Ind., 14, DeWOLF HOPPER (Al. D. Stevens, mgr.): St. Louis, Mo., Jan. 11-23.

DORCAS: New York City Jan. 4—indefinite.

EVANGELINE (E. E. Rice, mgr.): Waco, Tex., Jan. 12, Dallas 13, 14, Fort Worth 15, 16.

FRANCIS WILSON (A. H. Canby, mgr.): Boston, Mass., Jan. 4-23.

FRANK DANIELS (La Shelle and Clark, mgrs.): Detroit, Mich., Jan. 11-13, Toledo, O., 14-16, Cincinnati 18-23, St. Louis, Mo., 24-30.

GIRL FROM PARIS (E. E. Rice, mgr.): New York city—indefinite.

HANLON'S SUPERBA: Washington, D. C., Jan. 11-16.

HENDERSON OPERA (David Henderson, mgr.): Chicago, Ill., Dec. 21—indefinite.

IN GAY NEW YORK (Canary and Lederer, mgrs.): Philadelphia, Pa., Jan. 11-30.

JACK AND THE BEANSTALK: Boston, Mass., Jan. 11-Feb. 13.

JOHN W. ISHAM'S ORIENTAL AMERICA: Chicago, Ill., Jan. 4-16.

KISMET (Carroll and Kerker, props.): New York city Jan. 4—indefinite.

LITTLE CHRISTOPHER: Worcester, Mass., Jan. 12, Lynn 13, Haverhill 14, Lowell 15, 16, Lawrence 18, Manchester, N. H., 19, Portsmouth 20, Lewiston, Me., 21.

LILIPUTIANS (Rosenfeld Brothers, mgrs.): Richmond, Va., Jan. 11-13.

LADY SLAVEY: Louisville, Ky., Jan. 11-16.

LILLIAN RUSSELL (Canary and Lederer, mgrs.): New York city Dec. 28—indefinite.

MERRY WORLD (J. Russ Smith, mgr.): New York city, Jan. 11-16.

METROPOLITAN OPERA: New York city, indefinite.

MISS PHILADELPHIA: Albany, N. Y., Jan. 14.

MANDARIN (De Koven and Smith, mgrs.): Hartford, Conn., Jan. 14.

MLLE. ALBANI: Berlin, Can., Jan. 15.

NANCY HANKS (Lowell Mason, mgr.): Cedar Rapids, Ia., Jan. 13, Dubuque 14, Fairbault, Wis., 16, St. Paul, Minn., 17-20, Minneapolis 21-23, Janesville, Wis., 25.

NORDICA CONCERT: Toledo, O., Jan. 13.

ROB ROY (Frank Williams, mgr.): Connellsville, Pa., Jan. 12, Rochester 13, Butler 14, Titusville 15, Meadville 16, Warren 18, Bradford 19, Johnsonburg 20, Clearfield 21, Philipsburg 22, Tyrone 23.

SHAMUS O'BRIEN: New York city, Jan. 4—indefinite.

SOUSA'S BAND: Montgomery, Ala., Jan. 13, New Orleans, La., 14-17, Natchez, Miss., 18, Vicksburg 19, Memphis, Tenn., 20, Cairo, Ill.,

PIRACY'S DEATH

THE DRAMATIC MIRROR'S FIFTEEN YEARS' FIGHT CROWNED WITH VICTORY AT LAST.

President Cleveland Signs the Bill which Makes the Stealing of Plays Useless Hereafter, and Provides Punishment for Those who Represent Stolen Plays---Dramatists and Managers Rejoice---All Phases of the Subject Touched in Interviews with Prominent Persons Interested.

The bill to amend the Revised Statutes relative to dramatic and musical copyright—a measure to prevent and punish play piracy—became a law last Wednesday by virtue of the signature of President Cleveland.

This event marks the beginning of the end of a dishonest traffic in theatrical property that has increasingly discouraged American dramatists and embarrassed honest managers—a traffic against which THE DRAMATIC MIRROR has waged war consistently, steadily and with determination for a period of fifteen years.

It is interesting at this time to briefly note the inception and progress of the fight against play piracy that has for so long a period been carried on and which, discouraged and defeated at times when success was reasonably expected, has at last been crowned with victory. THE MIRROR on Dec. 10, 1881, began to agitate the subject of protection against play thievery. At that time it was thought that an international law would be the remedy, and the service of Senator McPherson of New Jersey was promised to take the initiative in Congress. A meeting of American dramatists was called at the MIRROR office, and that meeting developed the first formal expression of interest in the matter. The international idea, however, was abandoned as impracticable, and the dramatists, who were then few in number and without organization, did not follow up the purpose; but THE MIRROR persevered. The services of Ex-Judge Dittenhoefer were enlisted, and encouragement was given by prominent managers and others. In one form and another the agitation was continued in this paper. At all times piracies were exposed and pirates held up to the scorn of honest men. When the American Dramatists Club was formed, that body took up the battle. Committees representing the various interests of the theatre visited Washington, and the earnest concern of such legislators as Congressmen Covert, Cummings, Draper, Quigg and Bartlett, and Senators Hill and Platt were enlisted in the passage of an adequate law. The rest is recent history.

It will be difficult for those but superficially interested in the new law to realize its importance and the promise of good results to flow from it. THE MIRROR has this week interviewed many persons who have knowledge of the matter and who are in various ways interested in the theatre. Their expressions, which follow, bear upon every phase of the subject:

Ex-Judge Dittenhoefer's Exposition.

EX-JUDGE A. J. DITTENHOEFER: "This bill will be a landmark in the law of literary progress. It is the first time that the theft of the production of one's brain has been treated as a crime, as has ever been the case with the theft of the productions of one's hands. It has taken many years to educate Congress to this idea, the property being from its very nature intangible and incorporeal. The ordinary mind has been unable to see that this is property just as much as is a tangible substance, and this notwithstanding the fact that the fundamental idea of the copyright laws is that brain productions are property.

"Twelve or fifteen years ago I drew up a bill substantially similar to the one that has just been passed. The late Senator Roscoe Conkling introduced the bill in the Senate and secured its passage, but, as no one seemed to care much for it, the measure died in the house. About the same time THE MIRROR took up the fight, and has kept it up ever since with much vigor. A few years ago the American Dramatists Club, of which Bronson Howard is president, numbering nearly all the leading dramatic writers of the country, took up the matter, and it became a live issue, president, members and managers being actively interested. In the session of Congress preceding the present one a bill was introduced in the House and referred to the Committee on Patents, of which Congressman Covert, of Queens County, New York, was chairman. I made an argument before the committee, seconded by Bronson Howard, David Belasco and others, but the bill met with determined resistance from Southern members, who were averse to increasing the jurisdiction of the Federal courts, and, although the committee, by a bare majority, reported favorably, it was found impossible to get the measure through the House.

"In the past session the bill was introduced in the Senate by David B. Hill, and in the House by Amos J. Cummings. This time, General William F. Draper, of Massachusetts, was chairman of the Patent Committee. A delegation, including Bronson Howard, A. M. Palmer, Harrison Grey Fiske, T. Henry French, Charles Klein, H. C. Miner, J. I. C. Clarke, and Nelson Wheatcroft, appeared with me before the committee. Elaborate arguments were heard, and printed briefs were presented to Congress. The bill was unanimously reported favorably, but again met with opposition from Southern and Western members in the House, where it was impossible to secure its passage at the last session. In the Senate, however, the measure fared better through the efforts of Senator Hill and Senator Platt, of Connecticut, and the bill was passed in July. When Congress reconvened in December it became necessary to pass the bill in the lower house for, had the session adjourned without so doing, the action of the Senate would have been wasted and in the new Congress proceedings would have to have been recommenced. It is fortunate, therefore, that the House at this session took up the Senate bill which, substituted for its own, passed after some opposition with amendments, and went back for concurrence by the Senate before going to the President. This was only a few days before the holiday recess, and had the bill been presented to the President during the recess it would have have died. When Congress is in session a bill becomes a law even if he does not sign. When not in session it dies. The measure was approved on the first day of the new session. While the President had the bill I corresponded with Private Secretary Henry T. Thurber, and made clear to him certain provisions of the proposed law.

WILL BE EFFECTIVE.

"The bill in its present shape is not nearly as perfect as I would like to have seen it. The law provides that an injunction to be operative must be granted after a hearing in the court in which it was applied for, whereas the original bill provided that an injunction, even if granted *ex parte*, should be operative all over the country. It was deemed advisable to accept this amendment and trust to future legislation. A few changes in the bill would also have been proper to make it symmetrical after this amendment was adopted. It is, as already stated, a vast improvement and, in my opinion, will effectually stamp out piracy. No manager nor actor will take the risk of going to jail for producing a copyrighted play without authority. As long as the penalty was a money fine, to be recovered in an action, the statute had no preventive force against pirates, who are usually without property. To make a production penal it must be shown that it was wilful and for profit. 'Wilful' in law, as held by courts, means in bad faith, with bad intent.

"It will be well, therefore, in enforcing the law to see to it that managers are informed that certain plays are protected by copyright and that production without consent will be violation of the law. In the face of such a notice, production would be wilful. Notice should be sent personally or by registered letter, the party sending taking care that he shall preserve a copy of the warning, and shall be able to testify in the matter. As the production must be for profit, amateur performances where no money is received and performances for charity would be excluded. While I do not think that these exceptions should have been made—for it is no defense on the part of a thief who steals a dog that it was for charity—yet it was found necessary to concede this point to promote acceptance.

"Under the provisions making an injunction operative throughout the United States, the court wherever a pirate may be located, after the injunction has been served, has power to punish him for contempt. Under the old law, only the court issuing injunction could do this. If an injunction was issued in New York, a pirate in New Orleans could not be punished unless he came within the jurisdiction of the New York court. This new provision is a great help to authors and play owners, and builds additional safeguards; for pirates, knowing that they may be punished anywhere, will take heed.

"Now, an injunction issued by a New York Circuit Court can be served anywhere. Under the former law such an injunction could be served only within the jurisdiction of the New York Court, and all the pirate had to do was to go to New Jersey, and from there to another place, and so on. Last Summer I secured in Denver an injunction, in behalf of Harper Brothers and A. M. Palmer, to prevent McKee Rankin from playing Trilby at the Colorado capital. He went to Texas and continued to play. If the law was as now he would not have dared to do so. Whatever defects, if any, appear in the operation of the law can, and I have no doubt will be remedied hereafter.

"It is a glorious victory to have secured the law as it is. The credit belongs to THE MIRROR, to the American Dramatists Club, Bronson Howard and the delegates who went to Washington. Thanks belong especially to Congressmen Cummings, Draper, Lemuel Ely Quigg, Franklin Bartlett, Covert, of the House, Hill and Platt of Connecticut, of the Senate."

THE LIABILITY OF HOUSE MANAGERS.

"Does the new law apply to the managers of theatres who may contract to play piratical companies, as well as to the managers and actors of such companies?"

"The manager who permits a company to appear in a theatre with a pirated play is clearly as liable under the law as the manager of the play or the actors in it. There is another point, also, about the new law. It is effective in all cases that come up under the provisions of international copyright."

ABOUT COPYRIGHTING.

"What about the form of a play submitted for copyright? Will a typewritten copy answer?"

"There are conflicting decisions of the courts on this matter. Some courts have decided that a typewritten copy fulfils requirements, while other courts have held that a play to be copyrighted must be submitted in printed form. Until this matter has been finally adjudicated by the court of last resort, and while it is probable that the deposit of a typewritten copy with the Librarian of Congress is sufficient, dramatists who wish to feel secure would better submit printed copies."

"I have received from General Draper, who was instrumental in passing the bill in the House, a letter dated on Jan. 8, in which he says: 'As I telegraphed you yesterday, the President signed the Dramatic Authors' bill Wednesday, and I congratulate you and the dramatic authors and myself as well, upon our final success. I believe the bill to be a good one, and that it may be valuable as a precedent for further good legislation by and by.'"

Bronson Howard's Views.

BRONSON HOWARD: "The signing of the anti-piracy bill by the President accomplishes two very great things. It is a most decisive step in assertion by law that literary property is property in the full and perfect sense of the word; in principle, a final step among the nations of the world. In spite of past copyright law, no man committed a criminal act who stole a play of Sardou's, or another author, but he did become a criminal if he stole the manuscript—a perfect absurdity! He might steal the play, worth thousands of dollars, without fear of punishment, but if he were to take the manuscript, worth $10, he was liable to arrest. That was the state of affairs until last Wednesday, when was taken this big step in civilization.

A GREAT HONOR TO CONGRESS.

"It is a great honor to the Fifty-fourth Congress that it has been the body to take the step. A century hence the Fifty-fourth Congress will be regarded as having settled for the first time in the history of the world, the question of an author's work being his own property. For a majority of the members of Congress, who have shown themselves right up to the very latest ideas of civilization, in earnestness and in desire to protect that which should be protected, and whose only hesitation was born of a wish to understand fully the new measure, we must have the highest opinion. They did not wish to make a law that should entail a penalty more severe than was absolutely necessary, but, when once convinced of the merit of the measure, they said it must be. This bill was not one brought by favoritism, but by earnest men animated by the highest motives.

THE DRAMATISTS' NEW PRIVILEGE.

"Under this new law, for the first time in history, the American dramatist may write to be read as well as to be acted, which was never safe until last Tuesday. It would not have been safe to publish a play in America; consequently, the tendency has been to write plays only to be acted. Plays, of course, should be written to be acted above all—the theatre is not a publishing house—but the drama is a literature, and it is no advantage to the theatre to have the play written for acting alone; it may be also an ornament to literature. Good plays have been put forth, in spite of past conditions; but this was due to the personal pride of the playwright, not to any other incentive. Now, all this is changed. Every important French play is published concurrently with its production in response to a great demand from the reading public. To this rule there has been but one exception in French history and that was because of the existence of no international copyright law with America. England and Germany have been similarly affected. When an international copyright was adopted this influence was modified, and still there was no adequate protection in these United States. The real effect and importance of the new law in its relation to American literature—the future of much in our national art—dates from last Tuesday, when President Cleveland signed the anti-piracy bill. Great praise is due to the Fifty-fourth Congress and to President Cleveland."

A Matter of Thankfulness.

A. M. PALMER: "It is a matter of thankfulness to me that I have lived to see the day when the honest manager and the playwright can have an equal chance at least with the pirates. Twenty years ago I began the fight for this law in connection with my esteemed friend and counsel, Judge Dittenhoefer, an act similar to the one which has now become a law having been prepared by him and introduced in the Senate of the United States at our request by Senator Conkling. It passed the Senate, but was hung up, through the influence of the pirates in the House.

"Of course, one cannot tell in advance just what courts are going to do in administering a law, but it seems to me certain, now that conviction and imprisonment for piracy may be had in the case of persistent and vicious offenders, that those who own plays will be able to collect thousands of dollars, of which they have been hitherto deprived. The law will act beneficially also to hundreds of managers who will feel for the first time in their lives that, when they buy the rights to a play from the author or owner, they buy something in the enjoyment of which they can be absolutely protected. Many honestly disposed managers throughout the country have paid royalties only to find that before they could produce the plays they had bought some pirate had anticipated them with dishonest productions.

"All this, I hope, is at an end, and it will be possible now for managers to insist, before they buy a play, that they shall be protected in its use. This law makes it comparatively easy for the owner of a play to protect them, and he should be willing to do it. As an evidence of the effect of the law, I am told that the pirates in this neighborhood have already begun to make efforts to secure the "rights" to the plays they have been persistently stealing for years.

"Doubtless the Dramatic Authors' Society will establish an agency, or agencies, through out the West in which a record can be kept of the thousands of performances given by traveling companies, so that infringement upon the law may be more easily detected. Now that we have the power to punish piracy, it should be made so dangerous that it will come to an end and never be resurrected."

The "Mirror" Congratulated.

MILTON NOBLES: "In promptly signing the new copyright law, President Cleveland has won an abiding place in the hearts of hundreds of men and women who for many years have been systematically robbed of the labor of their brains. I could send a man to prison for stealing my old overcoat, but he could rob me with impunity of the fruits of my brain, made valuable by months and years of ceaseless labor.

"I was among the first victims of modern play-piracy. In 1875, my first year of management, my first play, The Phœnix, was copied from memory by a member of my company. I took him destitute and penniless from the streets of Chicago. He rewarded me by selling copies of my play for $10 each, and giving all of my stage business. This ante-dated the play-stealing 'bureaus.' At the present time there are at least twenty companies on the road playing stolen copies of my plays. Four companies only are paying me royalties, or should be."

"To what influences do you attribute the final passage of the bill?"

"Primarily to THE DRAMATIC MIRROR. Ultimately to the American Dramatists Club, with THE MIRROR'S hearty cooperation. Many years ago THE MIRROR first began to call attention to the necessity of a change in our copyright laws that would afford real protection to the native author. I know, because I was among the first to avail myself of THE MIRROR'S courtesy in opening its columns to the discussion. And right here I want to say that, in my humble judgment, with the single exception of the Actors' Fund (which also owes its existence primarily to THE MIRROR), the passage of this new copyright law will prove of greater and more abiding benefit to all honorable members of the dramatic profession in America than any event in its history. To the man who writes it will be an inspiration and a stimulant; to the manager who risks his capital it will be a guarantee of honest and honorable competition.

"As a friend of THE MIRROR from the date of its first issue in 1875 I congratulate that journal. As a member of the American Dramatists Club I congratulate its president, Bronson Howard, and his co-workers upon the successful issue of their three years' incessant and intelligent labors."

Good for All—Except the Pirates.

T. HENRY FRENCH: "The signing of the anti piracy bill by President Cleveland will be a good thing for all concerned—excepting the pirates. I am glad to have an opportunity to express my delight that the measure has become a law, having no doubt that it will afford real protection to playwrights and play owners, and virtually stamp out piracy.

"I have had much experience in endeavoring to prevent the unauthorized performance of plays, notably in the instances of Diplomacy, A Celebrated Case, The Private Secretary, and Falka, and I realize fully the benefits which the new law cannot fail to bring. Several times I went to Washington as a member of the committee which appeared in behalf of the bill before the Congressional committees, and my interest in the matter has been always keen.

"Bronson Howard deserves endless thanks for his untiring labors in the matter, and THE MIRROR for its persistent advocacy of the measure."

Will Make a Great Difference.

FRANK W. SANGER: "In signing the anti-piracy bill, the President was doing only his plain duty. It is a measure that has been long delayed, and is, therefore, thrice welcome. To THE MIRROR and to Harrison Grey Fiske belong unlimited thanks for the persistent fight waged in behalf of the new law.

"In my opinion the adoption of this bill will make an annual difference of from $50,000 to $100,000 in the earnings of American playwrights and play owners. And I believe that a large majority of the pirates of to-day will be glad that the law is as now established. Most of them would prefer to pay small royalties for good, standard plays, if they can be assured the exclusive control of these plays in certain prescribed territories.

"Under the old law, when no such protection was vouchsafed, one repertoire manager hardly might be expected to pay royalty on the play which any other similar manager would be permitted to steal and to present in the same towns at no cost."

What He is Waiting For.

CHARLES H. HOYT: "I consider the signing by President Cleveland of the anti-piracy bill a great act—just what was to be expected of the President, for I am a Cleveland man from the ground up.

"There are some gentlemen in Congress who have taken real interest in the fight, but for whom credit is likely to get away. I refer to Senator William E. Chandler and Congressmen Sulloway and Hooker. These gentlemen, who were my guests not long ago, enquired of me just what this anti-piracy bill was about, and when its inwardness was explained they pledged it every support in their power. Senator Chandler did all he could in the higher house, and when that body passed the bill he wired me that all was well. I think these helpers should have credit.

"For myself, I am only waiting to hear that a pirate yet lives to play a play of mine."

Invites New Enterprise.

DANIEL FROHMAN: "The new law will open the way for managers to send companies to Western and Southern cities with adequate casts for correct and unmutilated productions of metropolitan successes. It will enable authors to sell or dispose of their own plays in all directions without fear of theft; it will enable managers long under the black flag to organize competent companies, to secure rights to whatever plays they want, and to conduct their business with self-respect and honesty; it will enable many actors, whom necessity has sometimes driven into accepting positions in pirate companies, to feel that they are sailing under honest standards; and it will enable managers to treat honorably and liberally, to bring out the best results for plays, and to establish good relations with audiences. It is a good law which will work the greatest good to the greatest number."

Suggestive Overtures.

AUGUSTUS PITOU: "When the American Dramatists Club was started it was with a view of bringing the American dramatists together on a social footing, and for this purpose little monthly reunions and dinners were given in which views were exchanged and matters were discussed to benefit the condition of the American dramatist, and secure a hearing among managers for plays. From year to year the organization increased in numbers and in power, and as an outcome of that power there has been achieved a most signal victory in having a bill put through Congress and signed by the President for the protection of dramatists' work from play pirates. Not only will this be a protection to the American dramatist but to the responsible American manager as well.

"It is in my opinion the most important move ever accomplished in the dramatic profession. Now, the author who has written a play and the manager who has originally produced it are at last protected, and in the smaller territory, where the manager does not care to send his organization, he can sell the rights of the play, thus obtaining for himself and the author an increased income from the same.

"For years play pirates have carried matters with a high hand. There being no law to punish them, a number of disreputable firms in different cities of the country have boldly sent their people to the theatres to steal copies of the most profitable plays, selling them to pirates for small

First Production of the Season to Receive the Unanimous Endorsement of the New York Press

"THE FATAL CITY"

BY JAMES R. CAREY

PRODUCED UNDER THE DIRECTION OF THOMAS W. MINER

At last a play with which the critics found no fault as to construction, dialogue, situations, interest, scenery, effects and cast.

The Fatal City, which had its first production at the People's Theatre last night, made a decided hit with the audience, who voted it an effective melodrama.—*N. Y. Herald.*

A great play, well acted and magnificently staged.—*Staats Zeitung.*

The play is interesting and well constructed, and the production is a success. The humor is clean and wholesome, the situations are well worked up, and the scenic pictures are excellent.—*N. Y. Mirror.*

The Fatal City, a rather clever melodrama, received its initial production at the People's last night. There is nothing lacking in the way of thrilling scenes and the company is an excellent one.—*N. Y. Telegram.*

The Fatal City, produced by Thomas W. Miner, made the audience go wild with joy. The explosion is by far the best contrived, the completest and most dramatic effect of its kind yet seen upon the stage.—*N. Y. World.*

The pile-driver, ore-crushers and mechanical effects in other melodramas are outdone by the explosion in The Fatal City, which received tremendous applause.—*N. Y. Sun.*

Good plot, well staged and contains some very clever people. So realistic is the explosion scene that it seemed as though the whole theatre were caving in.—*N. Y. Evening World.*

Whatever spectacular productions New York has seen, it is certain they have witnessed nothing better than The Fatal City. The play is carefully written, well cast and staged in a manner that some other houses might do well to imitate.—*N. Y. Advertiser.*

It takes a good deal of skill to produce a play to compete successfully with recent dramatic gems seen in New York, but the author of The Fatal City has done it.—*N. Y. Evening Journal.*

The Fatal City is a thoroughly up-to-date and interesting melodrama and scored an instantaneous hit. There are heroics and love making in just the proportions to set the audience wild with delight and enthusiasm.—*N. Y. Daily News.*

The play is sensational in many of its scenes, but enough comedy and pathos is introduced to furnish a pleasing variety of effects. The scenic effects by Reid were suitably accurate, the climax of the play being the explosion, which is a surprise, having rarely been equaled, in which the entire stage seems to rise under the impulse of the deadly explosion and in the awful noise engendered by the same. The scene received well merited applause, and is a fine display of pyrotechnic as well as mechanical ingenuity. The Fatal City is an undoubted success.—*N. Y. Clipper.*

The Fatal City was warmly received by a large audience. It is full of exciting situations.—*N. Y. Press.*

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sums. Within the last week I have had three or four applications from these so called managers, who have been running companies playing pirated plays, inquiring from me on what royalties they could obtain some of my plays and offering to pay a certain amount of royalty in advance. Many of these managers playing pirated plays have made considerable money; now they will be compelled to share their profits with the authors and owners of the plays."

Very Much Elated.

JOSEPH ARTHUR: "I am very much elated over the fact that President Cleveland has signed the bill to prevent the pirating of plays. There is no man in this country who has suffered more from the pirates than I have. It has often been my experience to find, upon arriving at a city or town with one of my plays, that a poor company presenting a stolen version of the play has been there before me. The field is spoiled; the public has been deceived, and I bear the loss.

"I repeat that I am delighted that an adequate law has at last been made. The old laws may have been all right in intention but there were defects in them which made them wholly inoperative. There is apparently none in the new measure. It seems to answer the purpose completely. The business men in the theatrical world have had little or no protection in the past. Now, however, we are recognized. Strict commercial laws govern our business and this, I think, has given it new dignity. Of course this law should have been made long ago. There has never been any reason why a man should be punished for stealing a horse and yet steal ideas with perfect safety to himself.

"But now that we have a law we will let bygones be by-gones and will rejoice, and thank the friends who have brought about the good result. Chief among these is THE MIRROR, which, in championing the cause, has been one of the leading instrumentalities in its success. THE MIRROR has reason to feel proud of itself."

Its Greatest Significance.

WILLIAM GILLETTE: "The amendment to the Copyright law, which passed both houses of Congress, and has now received the President's signature, will be an advantage to author, actor and manager by virtually preventing further piracy of plays.

"But I regard the saving of some money in royalties and receipts which will result from the new law, and the fact that reputable companies can be employed where piratical organizations have heretofore laid waste the territory as of far less consequence than the fact that justice has been done, and thieving of dramatic property made as much of a crime as the appropriation of silverware, groceries or commodities of any description belonging to others."

To Encourage Honesty.

CHARLES FROHMAN: "My business with all leading playwrights the world over is very extensive. The number of plays in which I am actively interested runs into the thousands. Naturally you may well imagine that I feel pleased that the property I own is to be properly protected. During the last week my mail has been filled with applications from piratical managers for terms of royalty on plays of mine which they have been using. I shall endeavor to arrange to the best of my ability so that these companies may continue legitimately, and that other responsible organizations may be sent out, now that protection is assured, into territory hitherto unopened by representative authorized companies."

Credit Where Credit Is Due.

LOUIS ALDRICH: "Not only am I pleased to find that the new copyright law has passed both houses, and been signed by the President, and that it will bring to an end the detestable playpiracy, which has disgraced the United States and injured the best interests of our own authors and actors, but I feel that all honest and honorable members of the theatrical profession should unite in giving earnest thanks to those who, year after year, have labored, in spite of numerous obstacles, to bring about the passage of this measure, that will hereafter protect theatrical literary property, as it should be. Surely, of all that deserve credit for this work, THE MIRROR stands first for its well directed and persistent efforts to bring about the success which has at last been reached."

Elated With Delight.

AL HAYMAN: "Messrs. Charles and Daniel Frohman and myself have invested in play manuscripts probably more money than any similar American investors. We naturally hail with delight any legislation for the protection of our property."

Actor and Manager Benefited.

HENRY GUY CARLETON: "The passage of the copyright bill is a triumph over the worst enemies in the theatrical field, and to THE MIRROR is due a very large share of the honors of the victory. For the first time in America the property of the author is promised adequate protection. Indeed, it is the first recognition by Congress that the product of the brain ranks at least with the product of the hands. The effect of the bill will be greater than is generally supposed. It will benefit actor and manager more, even, than author. Fully half of the distress known among the players has been due to the irresponsible sharps who arranged tours with pirate plays on the principle of 'heads I win, tails you lose.' Managers also have found serious interference with their legitimate business and serious loss of business resulting from the slovenly production of mangled plays by the pirates. THE MIRROR has earned laurels in this fight, and I add my tribute of thanks and congratulations to those already received."

Let England Do Likewise.

PAUL M. POTTER: "Those who have won this great victory have now only one thing to accomplish, and that is to persuade their English brethren to follow their example. We are sending more plays to England than England is sending to us, and yet, while the English playwright in America is legally protected at all points, the American playwright in England is openly robbed. The English play-pirate is allowed to advertise his stolen wares in decent papers; he gets reputable critics to review them; he even puts them on exhibition at 'professional matinees;' and all this he does with the sanction of a law devised for those English marauders of the old school who used to translate plays from the French, and pretend to be the authors of the work thus translated. In place of the smug homilies which Englishmen deliver at theatrical dinners, telling of the social distinctions showered on English playwrights, actors, managers, and actor-managers, I wish one of them would read aloud the bill just signed by the President of the United States, and would remind his hearers that the only civilized country which now shelters the play-pirate is the country which never wearies of bragging about its honor."

Widows and Orphans Protected.

CHARLES BARNARD: "The enactment of the new law to protect property in plays and operas at once draws attention to the list of plays and operas published by the American Dramatists Club. This list gives the names of plays and their authors and owners and a very slight examination of the list will show how large a proportion of this dramatic property is held by widows and orphans. These comparatively helpless persons have suffered by the unlawful use of their property and it is with satisfaction that all right minded people must see that we are now near the end of this injustice.

"The law, at last, really protects these innocent sufferers and it at once becomes an interesting question as to what their attitude will be under their happily changed conditions. My observation among the dramatists and owners of plays is that, while they are all rejoiced at the protection now afforded them by the new law, they are not in any sense vindictive or unreasonable. I doubt if there will be any effort made by play owners to punish for past offenses or to demand pay for use of their property in the past. New books will be opened and old scores will, many of them, be generously wiped out.

"On the other hand there will certainly be a demand for exact and simple justice. I do not think there is any disposition among play owners to demand excessive royalties under the new law of those persons who are now using plays without remuneration. The play owners, I am convinced, are disposed to meet their clients more than half way. All they will ask will be common fairness and common honesty."

"The Mirror" Has Done Wonders.

THOMAS W. MINER: "The new anti-piracy law is the greatest measure ever passed in behalf of the dramatic profession. THE MIRROR has recorded before this my active opposition to the pirates, for it has told how, while managing Shore Acres, on no less than six occasions I threw out the gallery of McVicker's Theatre, Chicago, stenographers who were trying to steal the play.

"THE MIRROR has done wonders for the cause, especially in keeping managers posted as to the whereabouts of the pirates. Now the thieves must do their thieving along some other line—managers and playwrights are protected at last. I accompanied my father, H. C. Miner, to Washington in behalf of the bill on several occasions, and have always taken active interest in the matter."

Thievery Ended.

COL. T. ALLSTON BROWN: "The new anti-piracy law is the greatest legislative action ever accomplished in behalf of the dramatic profession. Every play pirate ought to be in jail, just as would be the thief of any other sort of property.

"In one instance, not long ago, it cost the firm of Simmonds and Brown over $9,000 to establish American proprietary rights to an English play which had been secured by me in London for this country, but was first produced here by another manager, who had sent a man to England to steal the piece. That sort of thing is ended now."

A Victim's View.

OLIVER BYRON: "I consider the copyright bill, just passed, one of the most absolute necessities of the theatrical profession. We were literally without protection or law to defend our rights in a country lauded for its justice. To speak personally, I have for years been robbed under my very eyes. Every play of value that I own has been pirated. There are hundreds in the same boat. The new law will be of incalculable benefit."

His First Fair Chance.

ALBERT ELLERY BERG: "Now that pirates can no longer steal plays with impunity, the American dramatist will get his first fair chance to compete with foreign playwrights. Instead of a half dozen professional playwrights, we shall have scores of them in the future, and, consequently, the outlook for the native dramatist and American dramatic literature is exceedingly bright."

A Great Achievement.

H. C. KENNEDY, representing the Bijou Circuit in Brooklyn: "Every manager throws up his hands for glory! The anti-piracy law is the greatest legislative step ever taken for the good of plays and players."

Deeply Appreciative.

CHARLES R. POPE: "As an old-time actor and playowner, I am deeply appreciative of the great importance and unusual significance of the new anti-piracy law."

Hearty Approval.

E. E. ZIMMERMAN: "For William Calder, I must express the heartiest approval of the action of the President and of Congress."

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PLAYS REVIEWED.

A Superfluous Husband.

The Fifth Avenue theatre programme credits the authorship of A Superfluous Husband to Clyde Fitch and Leo Dietrichstein. In a note below the cast, however, attention is called to the fact that "the authors desire to acknowledge their indebtedness to the German of Ludwig Fulda for much of the material made use of in the play."

In the circumstances the only way for the New York public to ascertain who wrote A Superfluous Husband would be to have Manager Conried bring out Herr Fulda's play at the Irving Place Theatre. Until then it can only be conjectured that Mr. Dietrichstein translated Fulda's play, and that Mr. Fitch touched up the dialogue.

At all events A Superfluous Husband presents a happy mingling of sentiment and humor, and, as enacted by the Hollands and their capable company, it proved most entertaining. Apart from its entertaining quality, however, it has no striking merit, and consequently is not likely to attain anything more than transient success.

The piece is classed as a comedy on the programme, but some of the characters border so closely on caricature that it frequently lapses into pronounced farce. These characters include a wife who is daft on the subject of art, and a husband who wins the editorship of a daily paper because the proprietor of the paper has read a book of his on political economy.

Both husband and wife are so eaten up with professional ambition that they have no time to devote to each other, and consequently drift apart. Ultimately there is a violent quarrel and the inevitable separation. The baby is not old enough to say 'Papa Kiss Mamma,' but is nevertheless the means of reconciling its over-ambitious parents—that is, with the assistance of its level-headed grandfather.

It may readily be imagined from the description of the plot, which was published in last week's MIRROR, that the play scarcely owes its success to any absorbing interest in the dramatic story. It derives its entertaining quality chiefly from its sprightly dialogue, and the conspicuous cleverness of the Hollands in their respective roles.

Joseph Holland enacted the part of Robert Lawson, the superfluous husband, in a manner that would be difficult to excel. He is pre-eminently a farceur, and his touch-and-go method of acting did far more to sustain the dramatic interest than any of the incidents and situations provided by the trio of dramatic authors. It is seldom that a comedian of the farcical order is seen to advantage in serious situations, and it is, therefore, greatly to the credit of Mr. Holland that he interpreted the pathetic and sentimental phases of his role with unquestionable effectiveness.

E. M. Holland's stellar eminence is due to his undisputed rank as one of the best character actors on the American stage. His personation of Dr Wood added another to his long list of successful character parts. In the hands of an ordinary actor the character would hardly have made much of an impression on the audience. Mr. Holland, however, made the part stand out in bold relief. While he never stepped out of the character or resorted to any exaggerated methods, he succeeded in keeping the audience laughing at the drollery he imparted to the portrayal of an old-fashioned father who is utterly unable to fall in with the up-to-date ways of the younger generation.

Of the supporting cast Olive Oliver acted delightfully in the role of Mrs. Lawson. Commendation is also due to Blanche Burton, Augusta Foster, Nora Lamison, Ethel Douglas and Maude Carlyle in less exacting parts.

Charles Harbury's Reginald Strove, the art critic, proved an excellent character sketch. Charles Mackay, J. B Maher, Thomas Oberle, Will J. Dean, C. Dubdin Pitt, and W. Butterfield all met the requirements of the roles alloted them.

AT THE THEATRES.

Garden.—Heartsease.

Romantic comedy in four acts. By Charles Klein and J. I. C. Clarke. Produced Jan. 11.

Lord Neville	Frank Burbeck
Sir Geoffrey Pomfret	Nelson Wheatcroft
Eric Temple, Esq	Henry Miller
Major Twombey	Leslie Allen
Captain Jack O'Hara	Max Figman
Simon Podbury	Edmund D. Lyons
Mons. Darville	Albert Tavernier
Quigg	Darwin Rudd
Peters	Morel Deane
Doxton	Frank Beamish
Lady Neville	Mrs. Thorndyke Boucicault
Hon. Miss Neville	Grace Kimball
Alice Temple	Nanette Comstock

Heartsease, which was seen for the first time in New York at the Garden Theatre last evening, was originally tried in Chicago at the opening of the Great Northern Theatre under the management of A. M. Palmer. In the opinion of various competent judges the incidents of the story were somewhat too romantic for a modern society play. Accordingly the authors, Charles Klein and J. I. C. Clarke, were commissioned by Charles Frohman to make a costume play of Heartsease and place the period of the plot in the last century.

The piece deals with the trials and tribulations of a young composer by the name of Temple, who is infatuated with one of his pupils, Margaret Neville, the daughter of Lord Neville. Margaret returns his love, and promises to ask her father to sanction their marriage as soon as Temple's grand opera has been successfully produced.

The opera is duly accepted by a London impresario, but, unfortunately, the manuscript is stolen before it is placed in rehearsal, and that's how the trouble begins.

Meanwhile Lord Neville's young wife, who is also smitten with the fascinating composer, in order to relieve the young student from pecuniary embarrassment, pays off his debts without letting him know of it. When this act of generosity is made known to Lord Neville, instead of suspecting Lady Neville's amatory proclivities for the composer, he jumps at the conclusion that the composer has been playing a deep game and has buncoed Lady Neville into paying off his debts.

Temple is then summarily kicked out of the house. Of course it would never do for him to say that he hadn't schemed to have his debts paid off, as that would have compromised Lady Neville in the eyes of her liege lord. So he leaves in heroic silence while Margaret is broken-hearted in consequence of this dramatic climax.

Then Temple is taken down with brain fever, and on his recovery discovers that his manuscript was stolen by his rival, Geoffrey Pomfret who is about to produce the opera as his own work. After the production he accuses his rival of theft in the moment of Pomfret's supposed triumph. A duel ensues. The villain comes to grief. Lady Neville pulls the wool over her husband's eyes, and Temple gets permission to marry Margaret.

Only those who had the opportunity of seeing the old and the revived version of Heartsease could say whether the authors have improved their work by making it a costume play.

The dialogue is at all times to the point, and frequently scintillates with clever repartee. It is to be presumed that the cleverness of the dialogue is attributed to Mr. Clarke. Mr. Klein however, should also receive some measure of praise, for while the theme is not fraught with any great degree of originality, it is skilfully treated, and the dramatic interest is sustained throughout the performance.

While it is difficult to predict whether Heartsease will meet the present requirements of public taste, so far as a prolonged run is concerned, it is certainly interpreted by an excellent cast.

Henry Miller on this occasion made his metropolitan debut as a star under the management of Charles Frohman. His personation of Eric Temple was in keeping with the reputation he has won in various stock organizations as an unusually competent actor. His characterization was apparently carefully thought out, and was ably enacted.

Grace Kimball as Hon. Miss Neville and Mrs. Thorndyke Boucicault as Lady Neville both looked charming in their last century costumes, and acted with customary efficiency. Nanette Comstock as Alice Temple also proved an acquisition to the cast.

Nelson Wheatcroft looked handsomer than ever as a costumed villain, and acted the part of Sir Geoffrey Pomfret with apparent zest.

Frank Burbeck also appeared to the manner born in the role of Lord Neville.

Leslie Allen as Major Twombey, Edmund D. Lyons as Simon Podbury, Albert Tavernier as Monsieur Darville, Darwin Rudd as Quigg, Morel Deane as Peters, and Frank Beamish as Doxton, all acquitted themselves with decided efficiency.

Max Figman made a very laudable attempt to act the part of Captain Jack O'Hara, but his Irish brogue was at times tinged with a Teutonic accent. His histrionic work in other respects was very clever.

The performance ran smoothly, and the audience seemed well satisfied with the evening's entertainment.

Broadway.—Shamus O'Brien.

Romantic opera in three acts, book by George H. Jessop, music by C. Villiers Stanford. Produced Jan. 5.

Shamus O'Brien	Denis O'Sullivan
Captain Trevor	Reginald Roberts
Mike Murphy	Joseph O'Mara
Father O'Flynn	A. G. Cunningham
Sergeant Cox	Walter Leland
Lynch	J. Murphy
Little Pandeen	Master Henry
Nora O'Brien	Annie Roberts
Kitty O'Toole	Carr Shaw
Peggy	Miss M. Mervin

After its successful career in England, Ireland and Scotland, including a prosperous run at the London Opera Comique, under the management of the late Sir Augustus Harris, Shamus O'Brien, the romantic Irish opera by George H. Jessop and C. Villiers Stanford, was given its initial American production last Tuesday evening at the Broadway Theatre before a crowded house. The members of the original cast, introduced as Irishmen all, were most cordially greeted, and the applause won by their efforts was unmistakably spontaneous and sincere. The principals were recalled repeatedly after the final curtain, Joseph O'Mara being compelled to speak for his fellow players and their importers, Messrs. Cowdery and Duff.

The new opera tells a conventional story. The scene is the village of Ballyhamis, in the hills of County Cork. The rebellion of 1798 has ended in hopeless failure, and Shamus O'Brien, most active among the rebels, is in hiding at his home with a price upon his head. Mike Murphy, sometime suitor for the love of Nora, Shamus's wife, turns informer, and brings the soldiers to O'Brien's cottage, but the wily Shamus, disguised as an idiot peasant, leads them away. Murphy, however, returns with the troopers and Shamus is captured despite the protesting demonstrations of the villagers. The sturdy patriot is court-martialed at the barracks and is sentenced to be hanged. The closing scene shows a country road along which Shamus is borne in a cart on his way to execution. His wife and child, along with the rest of the sympathizing population of Ballyhamis, intercept the procession at a wayside cross, where Kitty, the winsome sister of Shamus's wife, persuades Captain Trevor to allow husband and wife a parting word. A halt is ordered, the loving pair bid farewell to each other, Mike Murphy renews his attentions to the wife, and then Father O'Flynn offers last comfort to the condemned man. The soldiers, deeply affected, bow their heads, the good priest cuts the rope that binds O'Brien, and the ready Shamus is away at a bound. A random volley from the troopers hits the rascally Murphy, and the villagers join in a gladsome jig.

The narrative is unfolded in straightforward, almost blunt, simplicity; the lyrics, which rhyme *hurts* with *words*, *soldier* with *hold your*, and *cringe* with *inch* make no literary pretension, but are always virile and forceful; and the atmosphere of the Emerald Isle, with its shamrocks, banshees, leprechauns, good people, colleens, gossoons, and everything else, was admirably reproduced and preserved. The music is thoroughly characteristic, full of color and of expression, and while never greatly varied nor especially brilliant, is sweet, melodious, and grateful.

Joseph O'Mara and Reginald Roberts, impersonating the wicked informer and the dapper captain, proved delightful actors as well as charming singers, making of the two parts generally despised in Irish drama the individual artistic and popular successes of the evening. Denis O'Sullivan made a stalwart, manly Shamus, and A. G. Cunningham a typical rustic priest, singing and acting admirably. Annie Roberts as Shamus's wife, and Carr Shaw as his sister, played effectively and sang tunefully. Miss Shaw scoring especially in her first song. The large chorus was one of unusual ability, dramatically and vocally.

The opera was beautifully mounted, and the stage was managed with consummate skill.

Star.—A Trip to Chinatown.

Laura Biggar and Burt Haverly, who have been providing merriment for hosts of theatregoers in other towns with their capital production of Hoyt's irrepressible farce, A Trip to Chinatown, put the play on view at the Star Theatre last evening, before a crowded and enthusiastic house. The wonderfully magnetic patchwork of comicality went with all its accustomed rush and dash, and the men and women in the audience who had laughed over it many times before laughed again as heartily as ever.

Laura Biggar as the widow was an immense success, uniting a dainty, winsome comeliness with admirable abilities as an actress and a singer. Burt Haverly looked like a twin brother to Harry Conor, and fairly rivalled that irresistible comedian in his clever impersonation of the incorrigible Welland Strong. A Coster duet, "*a la* Chevalier," by Miss Biggar and Mr. Haverly scored an instant hit.

The lesser parts were capably filled by R. C. Chamberlain, Harry Rossiter, Richard Karl, John P. Brown, Benjamin Leffler, Grace Bagley, Jeanette Lilford, Isabelle Chamberlain and Maud Myring, who proved themselves up to the most approved Hoytian standards as players, singers and dancers.

Grand.—8 Bells.

The Brothers Byrne returned to town last evening with their rollicking, jolly acrobatic entertainment, 8 Bells. A large audience greeted these popular performers and thoroughly enjoyed the merry mixture of pantomime, burlesque, farce, spectacle and circus. All the old tricks were introduced again with their well-known effectiveness, and there were many new contrivances, including an improved revolving ship, a brand new trick wagon, an astonishing ortopus, and a fearful and wonderful trunk, not to mention doors, chairs, ladders and a host of other devices each apparently possessed of the spirit of mischief.

New scenery decked out the stage and the justly celebrated "horse" of the first act was more than ever ridiculous. The Brothers Byrne and Helene Byrne, the Sisters Coulson, Archie and Rose Royer, the Brothers Devan, Bessie Phillips, John B. Knight, William McEvoy, Richard Griffin, Eddie Prevost, Harry Vane, Henry Kammerer, Frank Aiken, William Hall, Fred Burlingame and James Tighe frolicked through the lively play with happy results.

The New Eight Bells is the easy leader of its sort, and scored tremendously last night as it never fails to do.

Murray Hill.—The Great Northwest.

The attraction at the Murray Hill Theatre this week is The Great Northwest, which with a new company and excellent scenery seemed to satisfy the fair-sized audience present on Monday night. The scene of the play, as the name suggests, is in the Northwest, and with the blizzard, prairie fires, and other interesting occurrences peculiar to that region it is a sufficiently interesting melodrama to justify the expectations still entertained of its ultimate success.

Although the company as a whole is not quite so good as it is large, it contains some very clever actors. Miron L. Leffingwell as Captain Sheaf filled the principal male role and succeeded in winning the favor of the audience. As a disbarred lawyer from the East, Sheridan Block was also very good in the villain's part. Fred. L. Power did well as Jack Andrews and John Weber's acting in the character of the real estate agent was good. Joseph Conders as Gopher Bunch, Charles H. Phillips as Ginger Cracket, J. H. Howland as Judge Harding, and Percy Plunkett as Hen Daggs were all above the average.

In the female roles, Elizabeth Holloway as Stella Cross, Jessie Bonstelle as Grace Harding, and Emma Pollock as Nubbins gave excellent impersonations.

People's.—The Power of the Press.

The attraction at the People's this week is Pitou's The Power of the Press, a melodrama that maintains success amazingly. It has been seen before in this city this season, and is well acted and handsomely staged.

At Other Houses.

ACADEMY.—The Two Little Vagrants remains but a fortnight longer.

AMERICAN.—Captain Impudence is drawing well with its strong cast.

BIJOU.—May Irwin has found in Courted Into Court a worthy successor to The Widow Jones.

BROADWAY.—Shamus O'Brien has scored a hit and is promised a long run at this house.

CASINO.—Lillian Russell is playing to enormous business in An American Beauty.

COLUMBUS.—Under the Polar Star is enthralling the Harlemites.

DALY'S.—Much Ado About Nothing still alternates with The Geisha.

EMPIRE.—Under the Red Robe has broken all the house records, placing the week's mark at $10 753.75.

FIFTH AVENUE.—E. M. and Joseph Holland delight their many admirers in Colonel Carter of Cartersville and A Superfluous Husband.

FOURTEENTH STREET.—The Cherry Pickers will end its long run next week.

GARRICK.—Secret Service celebrated its 100th performance last night with handsome souvenirs

HERALD SQUARE.—The Girl from Paris has made herself most popular and very much at home.

HOYT'S.—A Contented Woman attracts a crowded house at each performance.

HARLEM OPERA HOUSE.—Lost, Strayed or Stolen made its uptown bow last night to a large audience.

IRVING PLACE.—Der Rabenvater appeals strongly to the German playgoers.

KNICKERBOCKER.—John Hare has found an effective play in The Hobby Horse. Caste will be revived next week.

LYCEUM.—The Late Mr. Castello and The White Flower make up the reigning double bill.

WALLACK'S.—Kismet will remain a week longer than as originally planned, running until Jan. 23.

BROOKLYN THEATRES.

Lee Avenue Academy.—The Black Hussar.

The Lee Avenue Academy, whose doors have been closed for nearly a year, opened on Thursday night under the direction of Frederic Thomas, the announced opening having been postponed from Monday night. Mr. Thomas believes that light opera produced on a first-class scale and presented by a capable company at popular prices should make the Lee Avenue Academy a paying house. The opening bill was The Black Hussar, and a good-sized audience filled the theatre, which has been thoroughly renovated the past year. The opera had not been seen in Brooklyn for several seasons and was cordially received. The company is a large one and exceeded expectations, though a lack of sufficient rehearsals was evident, as the prompter was forced to play a most prominent part. Harry Scarborough, who played the role of Walderman, was one of the principal offenders. His singing, however, made amends for this deficiency. Melville Stuart sang the leading role and gave a clever rendition of the character. Fred Frear and Dan Young are the comedians and prove very amusing. Ada Palmer Walker was a pretty Minna, and sang the role excellently. Telluia Evans looked equally well in the part of Rosetta. The costumes were pretty and the scenery adequate. The Black Hussar will be continued this week, the performance now running very smoothly. Next week, Fra Diavalo will be the bill.

Columbia.—The Sporting Duchess.

Though no stranger at this establishment in consequence of a stay of a fortnight here last Spring, a large audience was gathered last evening to greet the opening of the second visit of The Sporting Duchess. The merit of its race track episode and the glitter and fine display of dress in the turf ball were again greatly admired. Quite a material change of cast has been made since it was done here last. John H. Stoddart, Cora Tanner and R. A. Roberts are again seen in their original roles. E. J. Ratcliffe is replaced by Louis Massen, Elita Proctor Otis has supplanted Alice Fischer, and Rose Coghlan, who has been a stranger to Brooklyn since she was seen in Madame at the Park, is now the successor of Mrs. John Drew. The play will without doubt duplicate here its former success. The Mandarin is booked here for week of Jan. 13.

Amphion.—Chimmie Fadden.

Chimmie Fadden was presented at the Amphion on Monday night and drew a large audience. Charles Hopper as usual gave his racy portrayal of the title-role, and the applause as the reward of his faithful characterization was spontaneous. His songs were rendered in his usual graceful way, "Chimmie Fadden, the Bowery Boy," creating the greatest enthusiasm. A bit of character acting that has gained the unstinted praise of theatregoer and critic is contributed by Marie Bates, whose portrayal of the drink-sodden Irishwoman, Mrs. Murphy, takes rank with the best of comic characterizations. Fanny Denham-Rouse proves capable as Mrs. Fadden, although the part is one that does not give her many opportunities. The remaining characters are in competent hands. Next week Georgia Cayvan will be seen in a Lyceum success, Squire Kate.

Park.—A Florida Enchantment.

A. C. Gunter's remarkable comedy was produced here on Monday before a wondering assemblage. Of the twelve people in the original cast, seven have been replaced by others. Of the remainder, May Haines, the originator of Bessie Horton, has relinquished that part, and now assumes Marie Jansen's old role of Lillian Cruger Travers. Wash Melville has abandoned his character of Major Horton, and is now seen in Dan Collyer's former assumption of the waiting maid. The remaining parts are filled by Frank G. Campbell, Albert Roberts, Thomas E. Jackson, Edwin Barbour, E. J. Drew, Nellie Dunbar, Dorothy Chester, and Helen Creswick. Messrs. Palmer and Knowles have a revival of Little Christopher ready for Monday next.

Montauk.—Sue.

Sue opened at the Montauk last night. Its realization of ranch life in this play is vivid and startling. Annie Russell's impersonation of the title-role remains the dominating feature of the production. Horace Lewis, as her tyrannical, shiftless and hypocritical father, presents a character study of excellence. Joseph Wheelock is a new and welcome addition to the cast. The good work contributed by Sam Reed and Guy Standing is as notable as when first produced here. Next week will mark the first appearance on this side of the river of Herbert Beerbohm Tree, who has selected The Dancing Girl and A Bunch of Violets for his local debut.

Gayety.—A Parlor Match.

Old Hoss, the Innocent Kidd, J. McCorker and Anna Held are all at the Gayety Theatre this week and on Monday night they delighted a large audience. A Parlor Match proved as pleasing as ever, and the antics of William Hoey, Minnie French and Charles E. Evans are just as funny and mirth provoking as of old. Anna Held, her Frenchy songs and head of beautiful hair won immediate favor. The farce has been brought up to date by the addition of new songs and gags. The supporting company is excellent. Primrose and West's big organization of minstrel talent will be here next week.

NO RECEIVER AT OLYMPIA.

On Thursday last Andrew Freedman was appointed receiver of Hammerstein's Olympia, in order that the claim of Byers and Company for $7,808 could be paid. On Friday Mr. Hammerstein paid the judgment, and in this way kept the receiver out of the house. He will meet his creditors, whose claims amount to $35,000, at his lawyer's office to-day. He will settle every claim in full, and will have Olympia, which has been in his wife's name, transferred back to him.

Signor Carbone, the successful Beckmesser in Wagner's Die Meistersinger at the Metropolitan Opera House for the past four seasons, accepts engagements for concerts, recitals, and for characteristic baritone parts in English and Italian opera. Voice Culture and Operatic School, 127 West Forty-fifth Street, 2 to 4 P. M. The Beckmesser of Signor Carbone was the most marked success of the evening.—*N. Y. Herald*. Signor Carbone was decidedly individual and the best Beckmesser we have yet seen.—*The World, Reginald De Koven.*

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OBITUARY.

Belle Morgan, said to have been an actress, committed suicide by swallowing poison at Cincinnati, on Jan. 3.

The father of Manager Jacob Litt died in Minneapolis on Dec. 28. Manager Litt started at once for the West to attend the funeral.

The infant daughter of Mr. and and Mrs. Archie Allen (Marie Leicester), died on Christmas Eve, at St. Louis, aged five months.

The wife of R. A. Hughes, well known to the profession, died recently at Anderson, Ind., of Bright's disease.

Theodore Jacoby, a prominent musician of Brooklyn, died at his home, 288 Hewes Street, in that city on Jan. 8 of pneumonia. He was a member of the Philharmonic Society and some years ago was connected with Theodore Thomas's orchestra. He was born in Germany sixty-two years ago, and came to this country when he was seventeen years old. He leaves a widow.

Mrs. James Carden, professionally known as Marston Leigh, died at her home in Philadelphia on Jan. 6, aged about fifty. She was stricken with paralysis on Dec. 31. The deceased was widely known in this country, especially on the Pacific Coast, as well as in Australia and England. Her husband, who with a son and a daughter survive her, is equally well known as an actor. Mrs Carden was the second daughter of the late John A. Herand, a famous London litterateur, who for half a century was the dramatic critic and reviewer of the *Illustrated London News*. He was the editor of the *Athenæum* and author of "The Inner Life of Shakespeare," "Judgment of [illegible]" and other works, as well as of several plays. Mrs. Carden, who possessed a fine mezzo-soprano voice, received a high musical education, and originally it had been her intention to become a public singer. She began her theatrical career when about eighteen years of age on the boards of old Sadler's Wells Theatre, with Samuel Phelps. Her elder sister having already entered the theatrical profession under her own name, Mrs. Carden adopted the pseudonym of Marston Leigh, after her godfather, the well-known Dr. Westland Marston. Her first pronounced success was in the character of Ophelia, which was said to have been the best rendering of the part seen on the London boards up to that time. For three years she played successfully under the management of F. B. Chatterton, in each of his three theatres, including the Drury Lane, the Adelphi, and the Princess's. In 1874 she met James Carden, on his return from a successful theatrical tour through Australia and the same year they were married and they continued to play together thereafter. Among their earliest English engagements they played in Clancarty, in which Mrs. Carden essayed the part of Lady Betty Noel; under Charles Read they played in The Lyons Mail, with E. S. Willard they traveled through the provinces in Pygmalion and Galatea, and afterward, for three years, they played under the management of Wilson Barrett, and were in the company that opened the Grand Theatre in Leeds with As You Like It. Mrs. Carden playing the part of Celia and Mr. Carden that of Jacques. Declining a renewal of their engagement with Mr. Barrett, Mr. and Mrs. Carden made a three-year tour through Australia, their repertoire including The Fool's Revenge, Withered Leaves, Wife's Secret, Extremes, Macbeth, Romantic Family and other plays. Coming to America, they joined Madame Janauschek, and with her Mrs. Carden for years played all the leading juvenile parts.

DATES AHEAD.

[Received too late for classification.]

BIG SENSATION (Matt P. Flynn, mgr.): Indianapolis, Ind., Jan. 11-13, Springfield, O., 14, Cambridge 15, Cumberland, Md., 16, New York city 18-30.

BABES IN THE WOODS (Jos. Tressl, mgr.): Reading, Pa., Jan. 13, 14, Wilmington, Del., 15, 16, Rogersford, Pa., 20, Lancaster 21, 22, Lebanon 23, Columbia 25, 26

FREDERICK AND MINNIE SEWARD (Frank E. Jamison, mgr.): North Adams, Mass., Jan. 11-16, Albany, N. Y., 18-23.

GORTON'S MINSTRELS (Charles H. Larkin, mgr.): New Hartford, Conn., Jan. 14, Canaan 15, Great Barrington, Mass., 16, Lee 18, Chatham, N. Y., 19, Coxsackie 20, Middletown 23, Newton, N. J., 26

HEARTSEASE (Henry Miller): New York city Jan. 11—indefinite.

HARPER-DETRICK: Casey, Ill., Jan. 11-16, Marshall 18-23.

HENSHAW AND TEN BROECK (W. W. Randall, mgr.): Paris, Tex., Jan. 12, Texarkana 13, Hot Springs, Ark., 14, Little Rock 15, Memphis, Tenn., 16.

JOHN W. ISHAM'S OCTOROONS (Eastern): Philadelphia, Pa., Jan. 11-16.

JOHN W. ISHAM'S OCTOROONS (Western): Lancaster, Pa., Jan. 11, 12, Altoona 13, Pittsburg 18-23.

JESSIE MAE HALL: Norwalk, O., Jan. 11-13, Newark 14-16, Bucyrus 18-23.

JOSIE MILLS (C. H. Haystead, mgr.): Urbana, O., Jan. 11-13, Bellefontaine 14-16, Toledo 18-23, Cleveland 25-30.

JAMES YOUNG (Maurice I. Lobe, mgr.): Portsmouth, O., Jan. 11, 12, Jackson 13, Athens 15, Ashland, Ky., 16, Charleston, W. Va., 18, Lynchburg, Va., 19, Roanoke 20 Staunton 21, Charlottesville 22, Richmond 23.

MORA (Fred Williams, mgr.): Mahanoy City, Pa., Jan. 18-23, Hagerstown, Md., 25-30.

MACAULEY-PATTON: Grafton, W. Va., Jan. 11-16, Lonaconing, Md., 18-23.

PUNCH ROBINSON: Yazoo City, Miss., Jan. 11-13, West Point 14-16, Memphis, Tenn., 18-23.

ROBINSON-DeVYNE: Cleveland, O., Jan. 11—indefinite.

ROBINSON OPERA: Valdosta, Ga., Jan. 12, Macon 13-16, Americus 18-20, Eufaula, Ala., 21-23, Pensacola, Fla., 25-30.

SHANNON COMEDY (Harry Shannon, mgr.): Greenwich, N. Y., Jan. 11-17

STREETS OF NEW YORK: Wilkesbarre, Pa., Jan. 18-20, Reading 21-23.

TEXAS STEER (Sam S. Shubert, mgr.): Titusville, Pa., Jan. 12, Warren 13 Meadville 14, Youngstown, O., 15, Akron 16, Canton 18 Washington, Pa., 19, Uniontown 20, Parkersburg, W. Va., 21, Wheeling 22, Cincinnati, O., 24-30

Born.

ELLIS.—A son to Mr. and Mrs. A. B. Ellis (Alice Virtue), at Logansport, Ind., on Jan. 5

Married.

JOHNSON—VAN NOSTRAND.—Thomas C. Johnson and Minnie Cornell Van Nostrand, at Akron, O., on Jan. 6.

McCARTHY—SIMPSON.—Eugene J. McCarthy and Florence Simpson, at New York City, on Jan. 4.

Died.

ALLEN.—Infant daughter of Mr. and Mrs. Archie Allen (Marie Leicester), at St. Louis, Mo., on Dec. 24, aged five months.

CARDEN.—Mrs. James Carden (Marston Leigh), in Philadelphia, on Jan. 6.

DAYMOND.—Mrs. Annie Effie Daymond (Edith Wilde), in Philadelphia, on Jan. 6.

ERRANI.—Achille Errani, in New York, on Jan. 5.

HUGHES.—Mrs. R. A. Hughes, at Anderson, Ind., of Bright's disease.

JACOBY.—Theodore Jacoby, in Brooklyn, on Jan. 8, aged 62 years.

STAFFORD.—William Stafford, at St. Louis, Mo., on Jan. 10.

SCHMIDT.—William Schmidt (W. W. Stafford), suddenly in St. Louis, on Jan. 11.

TRESSLER.—Algernon Tressler, at Brandon, Manitoba, on Dec. 28, of typhoid fever, aged 25 years.

THE NEW YORK
DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

Twenty-five cents per agate line. Quarter-page, $20; Half-page, $35; Outside, $5.

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The Editor cannot undertake to return unsolicited manuscript.

Entered at the New York Post Office as Second Class Matter.

CURRENT AMUSEMENTS.

AMERICAN—CAPT. IMPUDENCE.
BROADWAY—SHAMUS O'BRIEN.
DALY'S—ADA REHAN.
EMPIRE—UNDER THE RED ROBE, 8:15 P. M.
FOURTEENTH STREET—THE CHERRY PICKERS.
GARDEN—HEARTSEASE.
GARRICK—SECRET SERVICE, 8:30 P. M.
GRAND OPERA HOUSE—THE NEW 5 BELLS.
HAMMERSTEIN'S OLYMPIA—VAUDEVILLE.
HOYT'S—A CONTENTED WOMAN, 8:30 P. M.
HERALD SQUARE—THE GIRL FROM PARIS.
KEITH'S UNION SQUARE—VAUDEVILLE.
KOSTER AND BIAL'S—VAUDEVILLE, 8:15 P. M.
KNICKERBOCKER—JOHN HARE, 8 P. M.
LYCEUM—THE LATE MR. CASTELLO.
MURRAY HILL—THE GREAT NORTHWEST.
STAR—A TRIP TO CHINATOWN.
TONY PASTOR'S—VAUDEVILLE.
WALLACK'S—KISMET.
WEBER AND FIELDS'S.—VAUDEVILLE.

BROOKLYN.

AMPHION—CHIMMIE FADDEN.
COLUMBIA—THE SPORTING DUCHESS.
COL. SINN'S MONTAUK—SUE.
PARK—A FLORIDA ENCHANTMENT.

NEW YORK, - - - JANUARY 16, 1897

The Largest Dramatic Circulation in America

TO ADVERTISERS.

Patrons of THE MIRROR are notified that all advertisements for which "preferred" positions are desired will be subjected to an extra charge. Space on the last page is exempt from this condition. Terms for special or "preferred" positions following reading matter or at the top of page will be furnished upon written or personal application at the business office. Advertisements intended for the last page, and changes in standing advertisements, must be in hand not later than noon on Friday.

THE fact that three-fifths of American actors, so-called, make an average of less than $9 a week explains why immature messenger boys, half-grown typewriters and full-blown salesgentlemen and saleslndies are anxious to go on the stage. It is a laudable if not a high-priced ambition. It also gives a clew to the lavish way in which actresses permit diamond sunbursts and tiaras to be lost and stolen. Nevertheless, it is a sad fact that countless hard-hearted playgoers are firmly convinced that the payment of $9 "per" is too princely a remuneration for myriads of actors and actresses.—*New York Evening Sun.*

THE basis of truth furnished in the above as to the small average pay of actors offers no excuse for the sneer that smears the paragraph over. An unprejudiced reader would at once pertinently turn the fling at the theatrical profession upon those who are misplaced—no matter what their salaries may be—upon newspapers with license to pen pettiness and have it printed.

THOSE who have represented other persons' plays without right must now make a virtue of necessity and do business on the level. Although dramatists and producing managers have been robbed for years, they do not appear to wish to retaliate upon those who have robbed them, and are happy enough to know that there is now an effectual law against play thievery. While the lamp holds out to burn the vilest pirate may return to honest methods.

THE occasional American actor who appears in London seems to make himself known most plainly to his critics by the manner of his speech. The English actor in this country, as a rule, is recognised by the same token; but the critics generally leave enunciation among the less important things to cavil at.

THE MIRROR'S columns of record this week would seem to indicate that theatrical business is a shade better. It may safely be stated that it is no worse.

AT LAST!

PRESIDENT CLEVELAND last Wednesday signed the bill to amend the Revised Statutes relating to copyrights, and thus made law of a measure that will lift from the theatre the ban of dishonesty, and give to American dramatists the protection which they have for years needed and to producing managers the encouragement that is their due.

The immediate effect of this enactment will be seen in the suppression of play piracy, which has been permitted for years at the expense of all persons legitimately concerned in the theatre, because there was nothing in the form of law adequate to discourage or prevent play piracy. The unprincipled persons who have by various dishonest devices secured copies or semblances of popular plays, in order that they might make illegitimate merchandise of the products of their trickery, will find themselves without occupation, and must go into some other branch of dishonest activity. The small managers whose consciences have permitted them to buy these stolen goods for the purpose of representation, because they knew there was no process that would prevent their use of them, may reform their methods and from this time, perforce, act honestly by confining their operations to plays upon which there is no royalty obligation, or they may make terms with the authors and owners whose rights they have heretofore disregarded; but in either case it will be a long time before they are purged of the odium of wilful wrongdoing.

The greatest achievement in this amendment of the law of copyright, however, is the principle of honesty and the decree of justice that it enforces by deliberate enactment for the first time. This new law marks an original recognition in this country of the intangible product of the brain as property the theft of which may be pursued and penally punished.

THE DRAMATIC MIRROR for fifteen years, in season and out of season, at times with encouragement and again without aid, and finally with the assistance of organized dramatists and managers affected, has fought for a principle that has at last been recognized authoritatively and incorporated into law.

From the interviews published on other pages concerning this matter, it will be seen that this paper's work is fully recognized by those who have for years known of it, and that THE MIRROR receives congratulation as well as its meed of praise.

THE MIRROR congratulates the theatre of America on the passage of a law that will benefit all honest workers in the native theatrical field beyond the possibility of present calculation.

A RELIGIOUS SPECTACLE.

THE Salvation Army, as has been noted in THE MIRROR, employs spectacular and theatric devices to play upon the imaginations of those to whose spiritual natures it desires to minister. Some time ago the presentation of a play in which virtue was rewarded and vice was punished by a detachment of the army was chronicled. In this city last Wednesday night an entertainment entitled "The Devil; His Anatomy Dissected and Destroyed; Burned in Effigy; Awful—Realistic—Startling!" to which an admission fee was charged was enacted by the Army in West Fourteenth Street.

The burning of the Devil as a matter of fact would seem to be a waste of fuel, but this was a symbolical show. In this case the Devil was built up before the audience by use of an elaborately trimmed bonnet, with streaming ribbons, as a head, to typify pride; a long tongue, to represent gossip, scandal, lies and blackmail; a tail, made of a pack of cards strung out; and other insignia of wickedness and ill doing. Then to the music of hymns, the refrain of one of which ran like this:

He can't get me no more,
He can't get me no more;
He had me once, and he let me go,
And he can't get me no more.

the effigy was burned to the supposed edification of those who looked on, although to the fright of some of the women witnesses.

Sufficient to the purposes of the Salvation Army seem to be the methods thereof.

THE sentiment against high hats in the theatre is developing in many places into something in the nature of a crusade. Last season prohibitive action by several legislatures was noted, and the fever of law-making on this subject has recently broken out in new places widely separated. In Chicago, it has taken the form of a municipal ordinance, and a statue is threatened in Pennsylvania. In metropolitan districts fewer hats are worn in theatres than ever before, and the universality of the bare-headed habit at the play may yet be chronicled as one of the world's latter-day wonders.

WITH the death of piracy passes the occupation of the "manuscript company," so called.

P... S...ALS.

SOTHERN.—Mrs. E. H. Sothern (Virginia Harned) is busy buying furniture and making the house ready which Mr. Sothern recently purchased in West Sixty-ninth Street. Mrs. Sothern expects to have the new house all ready for housekeeping on her husband's return from his season's tour.

TRUDELLE.—Alice Trudelle, who made a hit as the tired girl in The Cotton Spinner, is dangerously ill at her mother's home in Chicago.

BUSH.—Mrs. Frank Bush, wife of the comedian, is dangerously ill in consequence of a stroke of paralysis. Mr. Bush was telegraphed for, and is now at his wife's bedside.

HAWORTH.—Joseph Haworth went last week to San Francisco, where he will join Madame Modjeska's company.

WHEELOCK.—Joseph Wheelock joined the Sue company last night in Brooklyn.

MASSEN.—Louis Massen, who was recently injured by an unknown assailant, and was out of the cast of The Sporting Duchess for five nights, has returned to his part.

WHEATCROFT.—Nelson Wheatcroft, who was injured last week during a stage combat with Henry Miller in Heartsease, was able to play his part last night.

NETHERSOLE.—Olga Nethersole is ill at Columbus, O., and has canceled her engagements for the present week. She is suffering with acute tonsilitis.

MCCLOSKEY.—J. J. McCloskey's new play, Cuba's Vow, will be produced at the Star Theatre Jan. 25.

MERRY.—Harley Merry has placed upon the market his ingenious pneumatic cycle handle grip which should make his fortune. He sent a pair to the Prince of Wales, but was apprised that H. R. H. accepts no gifts from the trade. He now expects the Prince to buy a pair of grips.

GUILBERT.—Yvette Guilbert was the guest of May Irwin at the Bijou Theatre last Wednesday afternoon. The French singer is considering the Parisian possibilities of Miss Irwin's latest ballad, "Crappy Dan."

HERBERT.—Joseph W. Herbert's new burlesque, Zenda's King, with music by W. H. Francis and W. H. Glover, was successful at the Chicago Gaiety Theatre last week, where it was produced by David Henderson.

PARKER.—Louis N. Parker, the English playwright, arrived last week from London to supervise the American production of a new play.

SYLVA.—Marguerite Sylva, of Herbert Beerbohm Tree's company, will remain in New York to appear, it is said, in comic opera at the Casino.

STERN.—Leo Stern, an English 'cellist, brother-in-law of Gilbert Hare, arrived last Thursday from London, and will play at Chicago, Jan. 26. His instrument, known as the "General Kidd Strad," was made in 1684, and is believed to be the largest "Strad" in existence.

O'NEILL.—James O'Neill has offered to advance $1,000 toward a monument to be placed in Schenley Park, Pittsburg, in honor of the memory of his ancestor, the Prince of Ulster. He makes the promise with the proviso that nine other affluent O'Neills shall each contribute a like sum, and the rest of the necessary sum be provided by other descendants in this country of the Prince of Ulster.

PARKER.—Louis Napoleon Parker, the English playwright, arrived from London last week, to supervise the American production of several of his plays, one of which is underlined at the Lyceum. It is a Dutch play, written as was Rosemary, in collaboration with Murray Carson.

KIDDER.—Kathryn Kidder was taken ill while playing Madame Sans Gêne at McVicker's Theatre, Chicago, last Tuesday evening, fainting on the stage. She was removed to her father's home at Evanston and rapidly recovered, resuming her part on Friday.

MANNERING.—Mary Mannering, the new leading lady of the Lyceum company, was professionally known in England as Florence Friend. On assuming professional life in this city she took her mother's name.

ABBEY.—Mrs. Henry E. Abbey will return to the stage as Florence Gerard at the London Strand Theatre in John Sleeper Clarke's revival of The Prodigal Father, and the one-act play, Home, Sweet Home.

MELBA.—Madame Nellie Melba has announced that ill health will forbid her advertised appearance at Washington, Thursday evening, with the Damrosch Opera company.

CROSSMAN.—Henrietta Crossman has retired from the Avenue Theatre Stock company of Pittsburg, because of ill health, and is resting at Montclair, N. J., having promised to return to Pittsburg upon recovery of her strength.

O'NEILL.—James O'Neill is proud of a cane presented to him by John Maguire, the Northwestern magnate. The cane bears portraits of all the Irish leaders in Parliament, and was carved by a Montana convict.

DODSON.—J. E. Dodson has been asked by a New York book publisher to compile a volume of stories of the stage and its people.

KEENE.—Thomas W. Keene has played Richard III. just 2,304 times, which means that quite six years of Mr. Keene's life have been put in as the wily Richard.

RODNEY.—Babette Rodney, who was seen as Hannah Snipe in The Lady Slavey during its long run in this city last Winter, and who on several occasions appeared as Flo Honeydew, the part originated by Marie Dressler, has been engaged to assume her old position in the company, and will join it in New Orleans on Thursday.

HOYT'S NEW PLAY.

Charles H. Hoyt is just now busily at work on his new play, which will be called A Stranger in New York. It will deal with the adventures of a gentleman who comes to the city and remains only one night.

During this short period he has many strange experiences, and arouses great curiosity among his chance acquaintances as to his identity. This he persistently conceals, and departs as suddenly as he came, leaving mystery in the minds of those whom he has encountered in his meteoric visit.

The scene of the first act will be in the Hoffman House, and that of the second and third acts in a studio in the tower of the Madison Square Garden. It is Mr. Hoyt's aim to make these scenes as artistic and realistic as possible.

The play will be musical and farcical in nature. It is being written, indeed, along the lines of A Trip to Chinatown.

"I may be accused," says Mr. Hoyt, "of repeating Chinatown in this new play. If I repeat its success I will be satisfied."

The cast is not quite completed but its chief members will be as follows: Harry Connor in the leading part, Marie Jansen in a part almost equally strong; George Bean in the second comedy part; Floyd Wilson, baritone; Arthur Parle, tenor; Chas. Warren, basso; as the male singers. The soprano and contralto have not yet been selected. The specialties will be given by Harry Gilfoil, Nellie Butler, the Angeles sisters and Thomas Terris, son of William Terris, of London.

SARDOU'S NEW PLAY TO BE SEEN HERE.

Charles Frohman and Al Hayman have acquired the American rights to Victorien Sardou's newest play, Spiritisme, written for Sarah Bernhardt, and they announce its production at the Knickerbocker Theatre on Feb. 17. Madame Bernhardt intends to present the work at the Paris Renaissance this month. The version enacted here will be a straight translation and not an adaptation. Virginia Harned will probably be seen in the leading part, a sketch, it is said, of an almost impossible woman, with very many evil characteristics, but who is made attractive withal. The play, as its title indicates, deals with spiritualism, in which realm of theory M. Sardou is deeply interested.

LETTER TO THE EDITOR.

IS THIS TRUE, OR FALSE?

BOSTON, Mass., Dec. 31, 1896.

To the Editor of The Dramatic Mirror.

SIR.—Judging from the article in the New York *Herald* of Sunday last it looks as if the present overcrowded condition of the theatrical profession is beginning to attract the attention of the reading public as well as that of those more directly interested, namely, the actors who have been forced out of employment by the competitive and sorrowfully commercial methods of the men who at the present time dominate the calling.

Before the combination system made it possible for everybody to become an actor managers admitted only a certain number of young people to their stages, and these had to serve a regular apprenticeship before they were accorded recognition as actors, and if they failed to show a marked ability for the profession they were quietly dropped from the company before they had become unfitted for other duties by a too long association with the theatre. Men then did not assume leading positions before they knew the alphabet of the art, nor did they become comedians through whispering solemnly that the wind was blowing through whiskers and that Gallagher when let loose was something to laugh at.

The fact is, the day the playing of one or two parts made an actor out of a blacksmith and an actress out of a warm-blooded daughter of the slums saw the demise of acting as an art, and in its place appeared all the methods of the old cigman and all the servility of the shop boy. To succeed on the stage to-day one must be unequivocal and ignorant, for these qualities enable the stage director and his employer to exploit themselves at the expense of the so-called actor—an exploitation which is not possible when dealing with men of brains and culture. What brains and culture does it require to play in a rip-roaring melodrama? And what is needed in farce-comedy beyond the agility of a chimpanzee and the total lack of all refinement and artistic sensibility?

In addition to all this we have hordes of English actors brought over here every season by speculators who can't tell good acting from bad among our own people when they see it; and who, if a piece is applauded at the Adelphi or the Surrey in London, expect that it will also be applauded and make money for them in Boston and New York. The cry of these speculators is that they are in the "business" for money, not art, and they mean to give the people what they want.

Well, let them do so, but see what the result is. The public taste is so debauched that it no longer cares for mere human beings on the stage, preferring mechanical figures who will evoke applause by the shouting of claptrap lines and the development of extravagant situations that never could possibly occur outside of a nightmare, and instead of holding the mirror up to nature the stage of to-day holds it up to smirking imbecility and to mechanical contrivances whose proper sphere should be the workshop or factory. These plays do not require actors; they require lumbermen, bruisers and barkeepers, who can be seen walking up and down Broadway every afternoon in search of employment instead of being at their regular callings, as should be the men who sometimes employ them either as stars or managers.

The schools are another cause for the overcrowding of the profession. Young men and women come to New York or Boston with a few hundred dollars in their pockets, which they hand over to some charlatan who pretends to teach the art unteachable, untaught, which can be only acquired by actual experience, and, presto! in a month or two they are turned loose upon the market as full-fledged actors.

It is as well to realize that nowadays acting is neither a business nor a profession. It is the resource of every idle apprentice and every woman whose love lines have not been cast in pleasant and profitable places; it is a means of livelihood for men who have the tastes of short-card players, the manners of Mamelukes, the morals of mosquitoes and the probity of a gentleman of the road, who takes your purse but spares your life. It is the ferry-slip where all the flotsam and jetsam of humanity find a lodgment. And these are some of the reasons why hundreds of alleged actors and actresses are blowing frost-bitten fingers on the Rialto this year of our Lord 1896. Yours sincerely, JOHN M. WILKES.

THE USHER.

"If the unlawful performance be wilful and for profit, such person or persons shall be guilty of a misdemeanor, and upon conviction be imprisoned for a period not exceeding one year."—*Extract from the Cummings Bill relating to copyright plays, approved by the President Jan. 6, 1897.*

With the risk of a year's imprisonment staring them in the face, the play pirates who have ravaged the country for many years will think twice before committing a kind of theft that is now included in the category of crimes.

And let it be understood, clearly, too, that the penalty will be incurred not only by the manager of a pirate company and by the pirate actors, but also by the theatre manager who permits pirates to appear in his theatre.

The law has gone into effect, and it is the intention of authors and playowners to see that its provisions are enforced rigorously throughout the land. THE MIRROR purposes to aid them, and to that end it requests its correspondents and readers to report promptly any threatened or actual violations.

✤

Bronson Howard, President of the American Dramatists' Club, received by mail a very ordinary looking penholder, made of wood and cork, in which was inserted a steel stub pen. Accompanying it was the following letter:

EXECUTIVE MANSION,
WASHINGTON, Jan. 6, 1897.

MY DEAR SIR.—I take pleasure in sending you, from the President's hand, the identical pen and pen-holder used by him in approving Senate Bill 2,966, relating to Copyrights.

I trust that the law may afford a protection to the author for his toil and to the public from spurious representation.

Very truly yours,
HENRY T. THURBER,
Private Secretary.

In answer Mr. Howard wrote Secretary Thurber as follows:

We shall keep the pen in a frame with your letter, and with the signatures of all the members of the Club at the present day and all the leading managers.

The value of this historical memento can hardly be overestimated, in view of the turning point it will always mark in the movement of the American drama, from the mere production of plays for the passing amusement of the public towards the establishment of a national dramatic literature.

Plans are now being made for a banquet in which managers and dramatists will celebrate the glorious victory and feast the public men whose services have been given to the cause enthusiastically and effectively.

✤

The public hearings of the proposed charter for the Greater New York have been attended by persons having divers interest therein, but there has been no more eager or more anxious attendant than Elbridge T. Gerry.

Among other good things the new charter comprehends the transference of the peculiar powers exercised by the S. P. C. C. to the Commissioners of Charity. With the removal of its present police privileges the Society would lose its autocratic character.

Mr. Gerry is a man of redoubtable energy and a persistent fighter. Had it not been for the constant exercise of these qualities his society long ago would have been restricted in its scope to proper bounds. It is because of Mr. Gerry's skill and persistence and pugnacity that it has continued to exist as an amazing illustration of the extent to which private philanthropy can become a public nuisance in this city.

The very life of Mr. Gerry's Society being involved in the proposed charter, he has been on hand, early and late, to fight for it. But I have not observed that managers and actors have been represented at the hearings, or that any attempt has been made to prove to the Commissioners that Greater New York would be better off with the protection of its children in the hands of its own Department of Charities.

And yet there is no class of men that can bear witness more eloquently to the arbitrary injustice and the fanatical interference of the Gerry Society than our managers and professionals.

I hope that some effort will be made to uphold the Greater New York Commission in its plan to wipe out the Gerry Society, and to combat Mr. Gerry's endeavor to get the provisions of the charter changed.

The success of the long labors to obtain anti-piracy legislation should encourage the profession to persevere in all movements having for their object the welfare of the stage.

✤

John Hare, who is soon to be seen at the Knickerbocker as old Eccles in Caste, chatted entertainingly the other night about his long association with that play. He was the original Sam Erridge thirty odd years ago and his success in Robertson's comedy was pronounced.

After a lapse of many years he was induced to appear as Sam in a revival on the last night of the Bancroft's management.

"I felt perfectly at home," said Mr. Hare "and I found no necessity to re-study the lines. But when I made my first entrance and strove to put the youthful ginger into the character I realized for the first time, with something of a shock, that it was a far cry back to the days when, as a very young man, I originated the role, and I mentally resolved never again to play Sam Eveidge."

It was some time after, just before leaving London, in fact, that Mr. Hare appeared as Polly's dissolute father, giving a special performance at the Lyceum and making a distinct hit.

We shall undoubtedly see a better Eccles when Caste is done at the Knickerbocker than any save our mellowest playgoers can remember.

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By the way, Frederick Kerr (pronounced "Carr") of Mr. Hare's company, made his debut in New York at Wallack's eighteen years ago, when Tearle, Eyre and Elton were the leading members of the company.

If I mistake not, Mr. Kerr—who was then a very young man—made his bow as Backbite in The School for Scandal, and afterward played a number of small parts. His first distinct success was made at the old Bijou in *First Night*, with Selina Dolaro. He played the prompter and made up as Wright, who filled that post at Wallack's.

Mr. Kerr went to England and soon became the leading actor of "smalls" in London. Recently he was an actor-manager there, presenting Christopher, Jr., and other comedies for long runs.

His object in coming to America in addition to the Hare engagement involves the hope of securing some good plays for the London market.

ACTORS' FUND AFFAIRS.

On Thursday last the regular meeting of the executive committee of the Actors' Fund was held, at which time the charitable donations, and various business relating to the sick or the dead were discussed, and over $1 000 dispensed to these ends. Being the first Thursday in the month, there was also held a regular meeting of the Board of Trustees, attending to routine business of the Fund, reports and the like, and a communication was read from the Hon. A. J. Dittenhoefer, counsel for the Fund, showing that foreclosures against the Beaudet estates had resulted in a sale being ordered by court on Friday, Jan. 29, at noon. There are two separate estates in the Beaudet property, upon each of which the Actors' Fund has a first mortgage of $45,000. In view of the importance of the Fund's financial claims on these estates, it was ordered that a special meeting of the Board of Trustees be called for Thursday, Jan. 21. Meanwhile, there was appointed by Vice-President Louis Aldrich, a committee to thoroughly investigate just what the Fund should do when the sale occurs of property upon which the Fund has a lien of $60 000. The committee, consisting of Charles H. Hoyt, Al Hayman, Frank W. Sanger, Frank G. Cotter and Antonio Pastor, will take charge of the matter and report progress at the special meeting, Jan. 21. Meanwhile, everything is done by counsel and by the Board of Trustees to promote best interests of the institution in the matter.

It was observed with regret that no Actors' Fund benefits had been given in any part of the country during the present season. Frequency of other benefits has no doubt interfered, and it was decided that the Benefit Committee shall give, in four or five weeks, a monster benefit in New York in aid of the assets of the Fund which, owing to large calls, are now decreasing. The Board acknowledged the receipt of $100 from the Hebrew Orphan Asylum of Pittsburg, which institution, upon giving a successful benefit, with professional assistance, deemed it a duty to send $100 to Louis Aldrich for the treasury of the Fund. In view of certain criticisms in sensational newspapers, it was thought proper to state that the Fund has correspondent secretaries in all cities to attend to needs or to charities, and that, unless illness or destitution was reported, it was impossible for the trustees to learn of such cases.

LEON HERRMANN INTRODUCED.

At Hoyt's Theatre, last Sunday evening, Madame Adelaide Herrmann introduced Leon Herrmann, nephew of her late husband, Alexander Herrmann. The house was crowded by persons familiar with the feats accomplished by Herrmann the Great. The newcomer bears a remarkable likeness to his deceased uncle, and amply proved his claim as the legitimate successor to the fallen mantle. He spoke English with very little fluency, but is rapidly progressing in his study of our erratic language. His accomplishments in German, Spanish and French were all exploited in the rambling talk with which he accompanied each illusion, quite as easily and gracefully as did his great predecessor. Many tricks with cards, rings, balls and hats were performed with perfect facility and with a reproduction of the manner and style of Alexander Herrmann at once startling and admirable. One new trick that astonished the audience brought forward a glass clock dial with a single hand weighted to point to the figure twelve. Dice were shaken and cards selected by persons in the audience, the clock hand was set spinning, and each time indicated the number thrown or drawn. An exhibition of shadowography was followed by an informal reception on the stage.

LOST, STRAYED OR STOLEN.

A syndicate, represented by Max Bleiman, purchased last week from Miner and Brooks the comedy, Lost, Strayed or Stolen, and took possession last evening when the company opened in Harlem. It is understood that the purchase price was $10,000. Mr. Bleiman expects to make no radical changes in the company or the direction of the play.

THE BOSTONIANS' NEW OPERA.

The Bostonians, desiring to present their new opera by Harry B. Smith and Victor Herbert in the best possible shape, have again postponed the opening until late in the present month. The work will probably be first produced at Rochester, and The Serenade is the title most likely to be given it.

ADA REHAN AS JOAN OF ARC.

Augustin Daly has secured the American rights to Joseph Fabre's Jeanne d'Arc, which will be produced next season at Daly's Theatre with Ada Rehan in the title part. The work will be translated into English verse and given an elaborate production, with the original incidental music.

JARBEAU CHATS ABOUT HER PLANS.

Vernona Jarbeau will star next season in a burlesque on Carmen. A MIRROR man called on her a few days ago to find out something about her plans. While he was waiting for her he glanced about the parlor of the cosy flat, and everywhere noticed evidence of the singer's good taste. Pictures, furniture and bric-a-brac lent an air of comfort and luxury to the apartment. A tiny black and tan dog frisked about playfully, and manifested a strong desire to have some fun at the expense of the reporter's hat.

Miss Jarbeau came in dressed in a gorgeous "Kimona," one of those splendidly embroidered garments which are worn by the ladies of rank in the land of the Mikado. She proceeded at once to tell of her plans for next season.

"I am to star, as I suppose you know," she said, "under H. R. Jacobs's management in an extravaganza, which is a burlesque on Carmen. No expense will be spared to make the organization equal to any that has ever gone out. The cast will be made up of the very best people, the costumes, scenery, accessories, will be as fine as money can procure. Now printing of an exceedingly elaborate kind is being prepared. A large chorus and ballet will be a special feature of the production. I am going to Europe in the Spring to get new dresses and also to pick up any novelties I may think worthy of a place in the production."

"You are to remain in vaudeville all of this season, I believe?"

"Yes, on account of my mother's illness I wish to be near New York. I am so comfortably settled here that I don't like to go very far away. The remuneration, too, in vaudeville is great, and I find the work easy and pleasant. My organization next season will be known as the Jarbeau Extravaganza company."

Here Miss Jarbeau darted into another room and came out with a tray full of things she had received as Christmas presents. There were two beautiful gold chain purses, one with diamonds and amethysts set in the top, a magnificent five carat solitaire diamond ring, another set with three large diamonds, and a gold lorgnette with a big diamond set in such a way as to dazzle those who watch the owner of the lorgnette as she holds it to her eyes. A fine pair of diamond sleeve links and a jewelled pencil completed the list.

"You may say," she said in conclusion, "that I shall leave nothing undone to make my new venture a big success. A fine route is being booked, and I am confident that my company will be one of the very best attractions on the road next season."

THE TROUBLE AT THE SAVOY.

The Savoy Theatre, formerly the Gaiety, Herrmann's, Dockstader's and the San Francisco Minstrels, is closed. Lionel E. Lawrence, the late manager, is ill at his hotel, his stock company has been disbanded, and the bills which at one time last week announced The Real Widow Brown to open at the Savoy last night are pasted over.

From various sources come many tales of the complications which led to the disbanding of the company, and it would appear that much of uncertainty shadowed the stock organization throughout its existence of several weeks. An announcement was made week before last that a new play by E. Mora Davidson, Equality, should follow Howard P. Taylor's Society Shadows, on Jan. 4. At a rehearsal of Equality, Jan. 3, its author is said to have learned that the company was worried over unpaid salaries, and to have withdrawn his play, forfeiting certain pecuniary advances theretofore made. It then became necessary to extend the run of Society Shadows, or to close the house, and the players present consented to this arrangement.

But it happened that Maude Winter, who had scored a hit in Society Shadows, had departed to Philadelphia, by previous engagement, to rehearse for the No 2 My Friend from India company, and in order to save the day, her mother, Mrs. Beaumont Packard, who had organized the Savoy company, went to the Quaker City on Jan. 4, and brought back Miss Winter to play that evening. Miss Winter claimed that two weeks' salary was due her, and announced that unless she received telegraphic information from her mother that this matter had been settled, she would not come over from Philadelphia the next day. The matter was not settled. Miss Winter kept her word, and the Savoy closed. It is understood that other members of the cast remained unpaid, and that numerous checks which were at one time given in payment of salaries came back from the bankers.

Manager Lawrence is suffering from injuries sustained by a fall in the street Jan. 1. Part of his body was paralyzed, and physicians at first despaired of his life, but at latest reports his condition was considerably improved.

A REAL STOCK COMPANY.

The Girard Avenue Theatre Stock Company of Philadelphia, directed by Davenport and Tourny, is perhaps the only resident stock company in the country to-day. They play a season of thirty eight weeks, from September to May, remaining in Philadelphia, changing bill weekly, and presenting only high-class plays.

Harry Davenport, who was in the city last week, is enthusiastic over the success of the venture. "Our holiday production of Held by the Enemy," said he, "was a strong card, and The Gray Mare, which followed, also drew packed houses. The people seem to want clever, clean light-comedies most of the time, and we give them just what they want. Our next bill will be Wilfrid Clarke, who appears with our company, in his play, A New York Divorce, which has gone well in England. We hope to take the company to other cities at the end of each season, and have now under consideration an offer to play all Summer at a prominent place. Hopes are entertained to make several new productions and surprises before long, and early revivals are probable of The Mighty Dollar and The Little Hatchet, both of which I secured from Mrs. W. J. Florence. Our success has been due in great measure to the fact that every detail of the business is thoroughly systematized."

A standing invitation is extended for professionals visiting Philadelphia to attend the performance at the Girard Avenue Theatre.

A GOLDEN WEDDING.

David Strauss and Regena Strauss, the parents of Leo Strauss, known in the profession as Fred Warren, who has been the comedian with Oliver Byron for the past ten years, celebrated their golden wedding at the residence of their daughter, Mrs. M. J. Meyer, No. 125 East 103d Street, on Sunday. Mr. Warren's father is eighty-eight years of age and his mother seventy-eight. Many elegant presents were received of solid gold. It can be seen whence Mr. Warren inherits his comedy talent, for when the Rabbi asked Mr. Strauss when he was performing the second marriage ceremony, "Do you take this woman to be your wife?" he replied: "No, I have had her long enough. You take her."

PROFESSIONAL DOINGS.

Tom Daley replaced Fred A. Treacy in Kismet at Wallack's last Thursday.

Seymour Hess assumed last night the part formerly played by William Cameron in An American Beauty.

Ypsilanti, Mich., has a new $30,000 theatre with all modern improvements.

May Duclos joined The Design in this city to play the soubrette part of dot with a dancing specialty. While dancing Tuesday night she fell and sprained her ankle, but was able to get through her part. In the first act of the play she is supposed to limp, but for some time Miss Duclos will limp all through the play.

Madame Teresa Carreno appeared at the Philharmonic public rehearsal at Carnegie Hall on the afternoon of Jan. 9 after an absence from America of seven years. Her selection was Rubenstein's D minor Concerto No. 4 and she interpreted the work in a manner which won her demonstrative applause.

Sam De Leon has purchased Howard Wall's play, In Dixie's Land, which he will add to his repertoire. Katherine Walsh joined the company at Delaware, O.

Campbell Gollan has been re-engaged by Charles Frohman to play Arnoldford in Secret Service next season.

Lillian Harper, who returned recently after a tour of Mexico and the West with The Black Crook, in which she played Carline, appeared at the People's last week in The Fatal City, playing the soubrette part with great success.

John F. Webber has returned from the stock company at Quebec and rejoins The Great Northwest at the Murray Hill Theatre.

Lizzie Melrose will be featured next season in Blaney's The Electrician, playing the part of Nellie Peaches.

A cold which Madame Melba contracted at her performance in Brooklyn on Jan. 1 prevented her from singing last Saturday. To avoid changing the opera, Mr. Grau persuaded Madame Eames to take the Siebel to Melba's Marguerite, Miss Suzanne Adams to sing Melba's role.

Mrs. Adelaide Herrmann, wife of the late Prof. Alexander Herrmann, has declined a testimonial benefit performance which was offered to her by friends. "I am very thankful to my friends," she said, "but as long as I can make my own way I prefer to do so."

One of the first benefits of the new year will be given at the Murray Hill Theatre on Thursday, when Adele, a tragedy in five acts, adapted from the French of Alexandre Dumas, pere, will be presented with Mrs. J. Hoffman Martin in the title-role, supported by E. J. Henley and a competent cast. The performance will be under the stage direction of Sedley Brown.

Charles Sullivan, of Theatre Royal, Dublin, makes his first appearance on this side of the water in Townsend Walsh's new Irish play, The Boys of Kilkenny. Mr. Sullivan is a son of the noted Charles Sullivan, and for the past six seasons has played his father's roles throughout Great Britain.

The new Mozley Opera House, Muncy, Pa., was opened Jan. 2 by The Real Widow Brown.

Chin Lye and Dock Doy, aided and abetted by Chu Lok, Chu Ching and Whan Kin, made trouble at the Chinese theatre in Doyers Street last Wednesday evening. The play was stopped, while actors and audience enjoyed the battle. Police interference eventually restored calm.

A fraudulent Murry and Mack company has been billed in Kansas. Manager Wareham, at Manhattan, declined to play them, and their date at Junction City was canceled also.

The Sam Weston testimonial will be given at the Fifth Avenue Theatre on Jan. 31.

The remains of the late Kate Field were buried at Mount Auburn Cemetery, near Boston, last Sunday.

A valuable collection of Italian operatic librettii has been added to the New York Library, having been procured at the Hague from a European enthusiast.

Manager Maale has released Mark Price from Miss Mather's company.

Eulalia Bennett has joined Harrigan's Old Lavender company.

Bert Coote, who has been starring jointly with Nick Long in the comedy, The Other Man's Wife, will again be seen in his former success, The New Boy. He has decided to take the play out next season, and will open in Toronto on Aug. 16.

Milton Lipman, who had resigned from the Holland Brothers' company, has been specially engaged to play his old part of Merton Harley in the revival of A Social Highwayman at the Fifth Avenue Theatre.

Arthur E. Miller, manager of On the Mississippi, gave a supper to the members of the company in Allentown, Pa., in celebration of his twenty-seventh birthday. He in turn received several valuable presents. The presentation speeches were made by Henry Denehan and William Patz. The company is doing an excellent business.

Creston Clarke has in preparation a romantic drama called The Last of His Race, which will be given its initial performance at Ford's Grand Opera House, Baltimore, during the week of March 1. Mr. Clarke, supported by Adelaide Prince as his leading lady, will open his tour at the Park Theatre, Philadelphia, on Monday, Jan. 25, continuing there for two weeks. His managers are now L. R. and J. M. Geisenberger.

The dressing-rooms of Harry M. Fisher, Arthur E. Evans, F. F. Owens, and others of the David Henderson Opera Comique company, were entered by a smart thief at Clifford's Gayety Theatre, Chicago, during the matinee performance last Wednesday of Zenda's King. Several pocket-books and watches were stolen.

Eleanor Morretti has resigned from the Puddinhead Wilson company, and has returned to New York.

Madeline Merli expects shortly to produce a play on the Cuban war.

Samuel Freedman met with a series of pleasing experiences last week. Intending to organize a company of his own and exploit two stars, he severed his connection with the company he had been with this season, and arrived in this city at 7 o'clock Tuesday evening. Before 10 o'clock of the same night he had received two offers of engagement from managers he met by chance at a theatre. The next morning two more offers were received ranging from press representative of a local theatre to the business management of an opera company; all of which was remarkable in view of the fact that all the offers came unsolicited. Determining not to disappoint his friends, Mr. Freedman decided on remaining plain agent, and is now on the road in advance of Peter F. Dailey in A Good Thing. This makes a continued chain of engagements for Mr. Freedman without a week's lay off in three years, as in the Summer time, immediately after the regular season, he has had operatic interests.

TELEGRAPHIC NEWS

CHICAGO.

Enjoyable Weather and Good Attractions—Hall's Professional Chat.

(*Special to The Mirror.*)

CHICAGO, Jan. 11.

Delightful Fall weather and the best of attractions have formed a potent combination to gladden the hearts of managers with large audiences. The "mascot theatre," Hooley's, has been packed nightly by clever Nat Goodwin's army of admirers and the universal verdict is that Madeline Lucette Ryley has furnished him, in An American Citizen, the brightest comedy he has had for years. It is very funny, clean and brisk in action and the best vehicle imaginable for Nat's inimitable brand of fun. His Australian trip did wonders for the comedian physically, if not in a pecuniary way. As Amy Leslie says, "he is fat and sassy," and his golden hair is hanging down his back, as he has allowed it to grow long there to make up for approaching baldness over his classic forehead. He has two new plays on the stocks and is working hard. Last Monday evening the "opera audience" which welcomed him demanded a curtain speech, and he responded most happily. He asked us not to believe the stories we had heard about him in his absence—said he didn't believe them himself. He had returned from Australia because he had taken the precaution to carry return fares with him. His second week opened splendidly to-night. He does not play Sunday matinees or Wednesday nights now, but next Thursday afternoon he will compliment Sol Smith Russell and the Tabors with a professional matinee.

Our aldermanic friend, Mr. Pietke, has framed us a law which gives justices the power to fine theatrical managers who permit ladies to wear their hats in the playhouses. Mr. Pietke is a short man, and his idea was inspired one night when he sat behind a tall creation in millinery. Another member of the City Council has set about drawing up a law for the suppression of the "clove fiend," and we may have to have it brought in to us.

Sadly weakened by overwork, and prostrated by a matinee performance, Kathryn Kidder fell to the stage of Mr. Vicker's in a dead faint last Wednesday evening. She was removed to her home in Evanston, and the performance was resumed with her understudy in the title role of Mme. Sans Gêne. By Friday night, however, Miss Kidder had fully recovered her strength, and she is attracting large audiences. Her second week opened well to night.

Manager A. M. Palmer laughed heartily at Nat Goodwin's performance from a box at Hooley's last Friday night. Nat, by the way, has signed with Charles Frohman to appear in New York, at the Knickerbocker, next season.

An immense audience heartily welcomed Mrs. Leslie Carter to the Great Northern Theatre this evening, when she presented Heart of Maryland for the first time in this city. It was cordially received, and the excellent work of the supporting company warmly applauded. Good work is done by Frank Mordaunt, Helen Tracy, John E Kellerd, and Odell Williams, while Herbert Kelcey surprised us by his spirited acting. The play is on for a run and will surely do a big business.

The Forty Club will give its seventh annual ladies' night dinner in the Auditorium Assembly Hall at 5 P. M., on Jan. 26. Among the club guests expected are Mr. and Mrs. Francis Wilson, Mr. and Mrs. DeWolf Hopper, Nat C. Goodwin, Mr. and Mrs. Frank Mordaunt, Herbert Kelcey, Mr. and Mrs. A. H. Canby, John E. Kellerd, Mr. and Mrs. Richard Golden, Nat C. Goodwin, Maxine Elliott, Helen Tracy, John E. McWade, Lulu Glaser, and many others.

Sol Smith Russell has had a series of very large audiences at the Grand Opera House, where he opened his third and last week this evening with Martha Morton's comedy, A Bachelor's Romance. It is one of the best plays he has ever had. Mr. Russell will be followed next Sunday by Andrew Mack for one week, after which Francis Wilson returns to the stage of his old Erminie triumphs with his new opera, Half a King.

This is the final week of the Tabors at the Columbia. Elwyn A. Barron's new play, Romola, was splendidly received last week, and is a decided addition to the Tabor repertoire. It will be repeated next Wednesday and Thursday evenings. As You Like It was the bill to-night, and Much Ado About Nothing will be given to-morrow night. Chatterton and The Love Chase are announced for Friday night, As You Like It for the Saturday matinee, and Romeo and Juliet for the farewell bill. De Wolf Hopper will follow in his new opera, which we have never seen here.

Harry Jackson and his wife had a rousing all-day testimonial at Hopkins's Southside house last Friday, appearing respectively as Rip and Gretchen in Rip Van Winkle. They are to retire from the stock company. The bill there this week is Bartley Campbell's Divorce.

I saw a picture of Henry Irving as Richard III. last week, and it looked just like Charlie Ross as Bill Sykes.

Gus Heege had two big houses at the Lincoln yesterday afternoon. He is a big favorite on the Northside, and his Yon Yonson is always well received.

Manager George Appleton, of Goodwin's company, went to New York on business last week.

The costumes of a Black Crook company, on its way to Detroit, were held here last week. They were held for debt, not for postage.

John W. Isham's Oriental America packed the Alhambra twice yesterday. Colored shows do well up there, as the theatre is in the midst of "the black belt." The Fatal Card is the Academy of Music's bill this week, the Jacobs houses having swapped attractions.

At the Gaiety Joe Herbert's new burlesque, Zenda's King, is being rapidly whipped into shape, and is amusing large audiences. Dick Golden and Ada Deaves furnish the bulk of the fun.

Maude Kelley, soprano, and Percy R. Stephens, basso, were the soloists at Gustav Luder's Philharmonic Orchestra concert at the Gaiety yesterday afternoon, while at the Columbia the Sunday soloist at the Brooks Marine Band concert was Madame Ragna Linne. The attendance was large at each concert.

Our fellow-townsman, E. Burton Holmes, whose illustrated lectures of travel are, to my mind, better than those of Stoddard, is to give a course at Steinway Hall, beginning next week.

Franklyn Hurleigh dropped in on me the other day en route from Duluth to Louisville with Dr. Bill. I also had a line from the Leland from Andy Mackay en route for the City of Mexico, Mexico, from White Pigeon, Mich. These are two long jumps. Hobart Brooks, of The Heart of Maryland, was another caller, and John W. Dunne wired greetings of the season from Evansville.

The Theodore Thomas concerts at the Auditorium Friday afternoon and Saturday evening were very largely attended.

George Adams, "the clown," is a little late with his neat Christmas postal, but his cordial good wishes are none the less welcome.

A troupe playing Jack's Wife in Moberly City, Mo., has the nerve to cast me for the part of Alf Gordon. It is the last name in the cast, too.

"BIFF" HALL.

PHILADELPHIA.

Excellent Business and Attractions—E. S. Willard and A Fool of Fortune—Gossip.

(*Special to The Mirror.*)

PHILADELPHIA, Jan. 11.

There has been a decided improvement in business during the past week, caused no doubt by the excellent attractions offered. Fanny Davenport, A Parlor Match, Jack and the Beanstalk, Castle Square Opera company, Bijou Theatre played to capacity, while E. S. Willard, Beerbohm Tree (at advanced prices) and Chimmie Fadden all realized profitable returns. Business in fact, has been very satisfactory at every place of amusement.

Donnelly and Girard closed their engagement with the Jack and Beanstalk company last week, their places being filled by Alexander Clark and Harry Kelly. My Friend from India, with Donnelly and Girard, will open their starring tour at Chester, Pa., this evening.

A crusade against the stage-concealing hat will shortly be commenced, as a bill will be presented to the State Legislature now in session for "the abolition of headgear which obstructs the view in theatres." There is a better way than legislation to remedy this evil, namely, by making it fashionable to appear without hats at any public gathering.

Damrosch's opera repertoire at the Academy of Music for this week gives only two performances, this evening Tannhauser, with the original cast, and on Jan. 13 The Huguenots, introducing Madame Clementine De Vere-Sapio in Philadelphia, aided by Mohr Ravenstein, Vollmer Mattfeld, and Mons. Coppi. There is a feeling of dissatisfaction among the subscribers to the $40,000 guarantee fund, they being given two operas this week, while Washington, D. C., receives the other four performances. Das Rheingold is announce for Jan. 19, with entirely new effects.

E. S. Willard's engagement at the Broad Street Theatre is an emphatic success. The Rogue's Comedy, presenting the popular star in an entirely new character, which has been greatly praised, will be the attraction this week for two nights and will be followed by The Middleman and Professor's Love Story. Olga Nethersole comes Jan. 18, for three weeks, opening in Camille.

The Milk White Flag floats at the Chestnut Street Theatre for the next two weeks, with a new cast better and brighter than ever. Belle Archer is the widow; Matt Snyder has the role of the general; George Schiller is Pigott Luce; Charles Stanley gives his original and inimitable impersonation of Napoleon, with Clarisse Agnew as the daughter; Harry Gilfoil, in addition to his whistling specialty and imitations, plays the only Private. There is a splendid house to-night, and everything goes with snap and vim. Thoroughbred, with Henry E. Dixey and original cast, will follow Jan. 25 for two weeks.

A Fool of Fortune brings William H. Crane this evening to the Chestnut Street Opera House. He is aided by F. F. Mackey, Effie Shannon, Edwin Arden, Boyd Putnam, William Boag, and Dallas Tyler—a company of exceptional merit. The play is a splendid piece of dramatic work, and is acknowledged to be the finest production Mr. Crane has made since the Henrietta boom. This engagement is for two weeks, to be followed Jan. 25 by Richard Mansfield.

The funerals of the two actresses, Mrs. E. A. Daymond and Lucy Carden, who died in this city last Wednesday, took place Jan. 9, the former from the Forrest Home and the latter from the residence of her husband, James Carden, No. 1431 Lenox Avenue.

In Gay New York opened to-night at the Walnut Street Theatre to capacity, and is booked for a prosperous run. The review introduces many popular favorites, Walter Jones, David Warfield, Lee Harrison, Lucy Daly; there are, in fact, seventy people in the cast, a complete chorus and ballet, and all the conspicuous hits of the day are noticed. The entertainment is presented with a lavish display of scenery and beautiful effects. Otis Skinner follows during the week of Feb. 1.

Santa Maria, Hammerstein's new romantic comic opera, was received to-night by a large and enthusiastic audience at the Park Theatre with tokens of approbation that insure a successful three weeks' stay. The cast is excellent, including Lucille Saunders, Julius Steuger, James T. Powers, and Alice Rose as the principals, aided by a large chorus. The costuming and scenic effects are marvels of stage art, and the ice palace in the last act surpasses anything ever presented in this city, being a genuine novelty. Creston Clarke in repertoire follows Feb. 1 for two weeks.

At the Grand Opera House the Castle Square Opera company, after playing Said Pasha to capacity last week, changed to-night to Trovatore, giving a production of grand opera equal to that seen at our Academy of Music at much higher figures. Miss Mary Linck, the popular contralto, bids farewell to the public this week, as she sails for Berlin under contract to appear in German opera. Her place will be filled by Lizzie MacNichols. Trovatore is the programme for only three nights. Martha will be the opera for the balance of the week. As a proof that popular price houses are making money, it may be said that the immense seating capacity of the Grand Opera House is sold out in advance for entire week. Olivette week of Jan. 18; Paul Jones 25.

Wilfred Clarke, a son of the famous comedian, John Sleeper Clarke, has just returned from England, where he successfully produced A New York Divorce, a farcical comedy. He opened with his jumble of farcical nonsensities to-night at the Girard Avenue Theatre, supported by the excellent stock organization. The dialogue is natural, the fun hinging upon a young artist who has married a young widow, who has divorced herself from an elderly husband. Both have married for money and the young man decamps after the wedding breakfast upon hearing that the widow is not an heiress. The fun begins in their endeavors to withhold the fact of their marriage. Stock company in Ours for week of Jan. 18.

Al G. Field's Minstrels and his big band of entertainers are at the People's Theatre this week, attracting excellent patronage. Their street parade is a good advertising card, and in their company are a number of well-known performers, viz: Eddie Fox, Dan Quinlan, Clayton and Jenkins, Ollie Young, Lew Sully, Will Walling, Bogart and O'Brien. For next week, Superba is the attraction.

A Run on the Bank, with Ward and Vokes, is a big card at the National Theatre. Many improvements have been made in this lively farce-comedy since last season. The company includes Joe Kelly, Charles A. Mason, Nellie Daly, and ten bright girls. Attractive specialties are Our Politicians and Master and Pupil, given by Nellie Berg and T. Wilmot Eckert. The business is large. 8 Bells will follow.

A Wife's Honor, by the stock company, is the programme for the week at Forepaugh's Theatre. For next week, by permission of Daniel Frohman, The Wife will be presented.

The Tornado, one of Lincoln J. Carter's sensational dramas, opened to-night at the Standard Theatre, meeting with a splendid reception. The Tornado is full of novelties, and handsome and realistic stage settings which please the people. Side Tracked is booked for week of Jan. 18; Charles A. Gardner in Fatherland Jan. 25.

The annual benefit of the B. P. O Elks will take place Jan. 14, matinee, at the Chestnut Street Opera House. The opening address will be given by Mayor Charles F. Warwick. The volunteers are W. H. Crane, Milk White Flag, and In Gay New York companies, Creston Clarke, Weber and Fields, Dumont's Minstrels, Snow Family, and Harry C. Shunk, and combined orchestras with sixty solo artists under the baton of George Parry. This is one of the finest arrays of attractions ever offered by the Elks.

Dumont's Minstrels, with the cinematographe, and the new satire, Skating on the Schuylkill, attract excellent patronage to the Eleventh Street Opera House.

Boston Symphony Orchestra with Plancon will give their third concert at Academy of Music Jan. 18.

Pretty Lillian Burkhart Dickson's new sketch, in which she is aided by Forrest Flood, entitled Dropping a Hint, deserves more than special mention, being one of the most pleasing one-act comediettas ever presented at the Bijou Theatre. It is nightly received with great applause and floral tributes from new-made friends.

Anna Held, with The Parlor Match, played to over $10,000 at Gilmore's Auditorium last week. She will spend this week at Lakewood, N. J., and will rejoin the company Jan. 18 at Baltimore.

S. FERNBERGER.

BOSTON.

Many Changes of Bill at the Hub—Benton's Gossip of the Theatres.

(*Special to The Mirror.*)

BOSTON, Jan. 11.

Another busy day for the critics of Boston, and especially for the musicians.

The Strange Adventures of Jack and the Beanstalk opened to-night at the Museum, which was full of cadets and others. I thought the performance of Boston's crack amateurs last year was a model in its way, but after I had seen Madge Lessing and Maude Hollins and two or three of the other girls I forgot all about the Cadet theatricals and so did the audience at the Museum to-night. The extravaganza is on for a long run, and I understand that the front row has been engaged solid for some time.

Brian Boru began an engagement at the Boston this evening, and the audience was so large that it would have filled two or three of the smaller theatres and still have left room for a small hall full. I don't want to pass upon the opera to night, but I do know that Grace Golden and Jefferson D'Angelis are as popular stars as we often meet here and their engagement will be a pleasant one for all concerned.

Northern Lights was remembered by lovers of melodrama, for the original presentation of the piece here a year ago was one of the conspicuous Bowdoin Square successes. It began a limited engagement there to-night, and Maurice Freeman made a most pronounced success as the educated Indian, his performance suffering not a particle in comparison with the work of William Courtleigh.

Chauncey Olcott is one of the regular stars at the Columbia now, and the clientele of that house is always glad to welcome him. It was almost impossible to buy a seat to-night half an hour before the curtain rose.

Maritana was revived at the Castle Square to-night. When it was given a year ago, Ritchie Ling scored the chief hit with his performance of Don Cæsar, and his reappearance in the same part to-night means that the Castle Square has again in its forces a tenor who will renew the popularity which Tom Persse enjoyed last season.

John Drew fairly owns society theatregoers in Boston. The Hollis orchestra has been under the stage at almost every performance since his season opened, and everybody has gone into raptures over Rosemary. It has been a long time since a more delightful play was presented here, and Mr. Drew and his splendid company deserve equal praise.

Francis Wilson and Half a King are the comic opera successes of the year at the Tremont. The Critics all like the opera and the audiences all like Wilson, so everybody is happy. P. S.—The boys like Lulu Glaser, and that means more to the box-office, because they come early and often and always buy front seats.

My Friend from India at the Park proves to be everybody's friend, and the business is of the standing room only sort. The comedy would make a sphinx smile, and the company is one of the strongest that has ever played a farce in Boston.

Mr. and Mrs. William Seymour are receiving congratulations from their friends upon the celebration of their crystal wedding anniversary last week.

Jennie Yeamans is planning to go to Europe this Summer.

The Chinese theatre has got into trouble early in its existence. The police took exceptions to its exercises on Sunday evening, and as a result the proprietor and manager were in court, but the members of the company were released.

The Star Course at East Boston had quite a disappointment last week. Little Mamie Moore was engaged to dance, but the Society for the Prevention of Cruelty to Children forbade her appearance.

What is Boston coming to when one of her dramatic critics has regularly inserted paragraphs in one of the theatrical press sheets which are sent over the country? "*O tempora, O mores!*"

BARON HOHENSTAUFFEN in "THE NEW DOMINION." TOUR OF MR. MATHIAS in "THE BELLS."

CLAY CLEMENT

Atchison, Kan., Jan. 12, St. Joseph, Mo., 13, Omaha, Neb., 14-16.

In preparation, "A SOUTHERN GENTLEMAN," an original romantic comedy.

Management IRA J. LA MOTTE KLAW & ERLANGER'S EXCHANGE.

The members of the Metropolitan Opera company who are to come to Boston to sign with the Damrosch organization are Melba and Calvé. Emma Eames will not be over until the regular Metropolitan opera season at the Mechanics' Building in April.

It is quite probable that The Sign of the Cross may come back to Boston for a return engagement. The reception here was a most gratifying one after the first night, and big business would be done on a return date. Several members of that company attended the informal at home of the Playgoers' Club last week, and to-morrow that organization will discuss Rosemary, while several members of the company will be present.

Lulu Glaser is a most surprising girl off the stage. What do you suppose she is doing in her leisure hours? Compiling a mythological dictionary for her own reading.

At the annual meeting of the Hull Yacht Club, William H. Crane was elected commodore.

They're going to do Lohengrin at the Castle Square after a fortnight of Gilbert and Sullivan. They played Les Huguenots last year, but that was another matter.

Philip Greely, the symmetrical tenor of the Verdi Quartette, has been engaged to sing in Zephra at Pawtucket.

Anna Held is coming back to Boston at the Park, Jan. 25.

Alida Cortelyon, who was here with The Sign of the Cross, has been engaged by Charles Frohman.

Walter E. Perkins has made just as big a hit in My Friend from India as he did in New York and he is already a prime favorite at the Park.

Blanche and Mina Ring are going into the vaudevilles and will present Two Jolly Cooks, an operetta by Leopold Jordan.

Jack Hirsh made a flying business trip to New York last week.

Francis J. O'Neill is to linger in Boston to do the advance work for Beerbohm Tree and will come back here later in the year ahead of John Hare.

Charles Barron is to head the company to present A Celebrated Case at the Bowdoin Square 25.

The Boston *Traveler* has arranged a benefit for the poor of Boston, and all the actors in the city will take part on Jan 15. JAY BENTON.

CINCINNATI.

The Wrong Mr. Wright, Monte Cristo, The Train Robbery, and Other Bills—Gossip.

(*Special to The Mirror.*)

CINCINNATI, Jan. 11.

The sterling romantic actor, James O'Neill, and his excellent company opened at the Walnut Street Theatre to-night in Monte Cristo. Mr. O'Neill never seems to grow old in the part, and always acts it with enthusiasm. During the week he will present Hamlet, Virginius, and The Courier of Lyons. Madame Sans Gêne, with Katharyn Kidder in the leading role, will come next.

An audience of goodly numbers greeted Roland Reed to-night at the Grand in his new play, The Wrong Mr. Wright. The comedian is ably supported by Isadore Rush, Mary Myers, Alethea Luce, Charles Coote, Charles S. Abbe, Julian Reed and others. The plot is unusually amusing. Frank Daniels in The Wizard of the Nile will follow.

Manager Anderson has brought to the Fountain Square one of the best attractions of the season, A Temperance Town, with Eugene Canfield and George Richards in their original parts of Bingo and Mink Jones. Besides them Richard Dillon, Arthur Gregory, Gertrude Perry, Mamie Uart, and Laura Ayres are in the cast.

One of the strongest melodramas of the year, The Great Train Robbery, is now playing at Heuck's to good business. It deals with the Southwestern border, and is written by Scott Marble. Comedy scenes are numerous.

Robinson's had its regular large Sunday audiences yesterday afternoon and evening on the occasion of the opening here of J. E. Toole in Killarney and the Rhine. Toole is a German dialect comedian; the play affords full scope for his abilities.

Ed F. Rush's spectacular production of Excelsior is at the Star. It contains many clever specialties. Edith Kingsley has been engaged as an additional feature. Her engagement at the Star this week is on account of her inability to appear last week.

Ada Glasca, for a long time a comic opera prima donna, sang at the popular concert at Springer Hall Sunday.

The Metropolitan Opera company will have a season in March at the Springer Hall, under the management of Messrs. Havlin and Rainforth.

WILLIAM SAMPSON.

ST. LOUIS.

A New Summer Resort—Tim Murphy and Charles Frohman—El Capitan—Notes.

(*Special to The Mirror.*)

ST. LOUIS, Jan. 11.

The Forest Park Highlands has been leased to a syndicate for a term of years, and will be made a beautiful Summer resort, with an amusement pavilion seating 2,000. Work commenced on the improvements this morning. Colonel Hopkins will have charge of the amusement features.

A fine audience witnessed Tim Murphy's performance at the Fourteenth Street Theatre last night. He gave as a curtain-raiser an adaptation from A Pair of Spectacles called Old Innocence, which was a success, and followed it with imitations of well-known characters which he called Sir Henry Hypnotized. Hereafter matinees at this theatre will be on Tuesdays and Saturdays.

The ever popular story of New England life, The Old Homestead, was given at the Olympic Theatre last night, with Archie Boyd in the leading role. The company was nearly the same as that which gave it here last season, and a fair audience was present.

The opera, El Capitan, was presented at the Century Theatre to a big audience last night. It is by St. Louis's favorite bandmaster, John Philip Sousa. That clever comedian, De Wolf Hopper, assumed the title-role, which fits his peculiarities perfectly. His company is a capital one. It includes many well-known comic opera favorites.

Mr. Hopper scored a great success. He was

called before the curtain several times after each act and the audience insisted on his making two speeches. Nellie Bergen's singing also met with much favor.

Bartley Campbell's masterpiece, Siberia, opened at Havlin's Theatre yesterday afternoon to a large audience. The production is a most realistic one, and the company is unusually competent.

Hopkins's Grand Opera House held the usual immense audience yesterday, when a change of bill was given. Martha, a sensational melodrama, was presented by the strong stock company, and each member scored a success in his or her part.

Manager Garen has arranged to hold his annual benefit on the night of Feb. 23, and as attraction will present The Tide of Life, Oliver and Kate Byron's new play. Being popular with the public he will doubtless have a large audience.

Charles Frohman threatens to cause Tim Murphy trouble because of his producing Old Innocence, which Mr. Frohman claims is merely an adaptation of A Pair of Spectacles, which he says he has the sole right of using as an original play. Mr. Murphy's manager, Charles Marks, has taken action to avoid trouble, and is prepared to combat Mr. Frohman's suit if brought.

A fire in the rear of Havlin's Theatre caused considerable excitement one night early in the week. The audience were quieted however and remained in their seats.

The Theatrical Managers Association met last week and adopted resolutions on the death of Joseph B. McCullagh, editor-in-chief of the *Globe Democrat*, which occurred week before last. The resolutions were signed by the managers of all the theatres in the city. James J. Butler was chairman of the meeting and William Garen was secretary.

W. C. HOWLAND.

BALTIMORE.

Herbert Beerbohm Tree, Richard Mansfield, Fanny Davenport—Other Attractions.

(Special to The Mirror.)

BALTIMORE, Jan. 11.

At the new Academy of Music Herbert Beerbohm Tree appeared in The Ballad Monger and Trilby to a large and fashionable audience. Mr. Tree's conception of Svengali is natural and convincing, and is presented with marked artistic ability. The supporting company from Her Majesty's Theatre, London, is equal in every way to the task imposed upon them. During the week Mr. Tree will be seen in a number of his creations, notably in The Dancing Girl and A Bunch of Violets. Next week Albert Chevalier and the excellent company with which Mr. Frohman has surrounded him will be the attraction.

Richard Mansfield always plays a successful engagement at the Lyceum Theatre. He has been appearing in this charming, home like house for years past, and when the curtain rose to-night, the usual large and appreciative audience greeted him. Mr. Mansfield is greatly admired here. The bill this evening is Castle Sombras which will be seen for the first time here. It is a romantic play from the pen of H. Greenough Smith, editor of the *Strand Magazine*, London. Mr. Mansfield presented a striking portrayal of the type of the old land barons of England, about the time of Charles I. Several favorite plays will be produced during the week, and in them Beatrice Cameron will doubtless display her usual cleverness. The strong support includes such well-known names as A. G. Andrews, Henry Jewett, Ben Johnson, Mr. Weaver, Mr. Meredith, Mr. Allen, Mr. Kingdon, Mr. Courtney, Blanch Weaver, Edith Evelyn, Alice Butler, Bertha Blanchard, Miss Leome, and Miss Augurt.

E. S. Willard will follow Mr. Mansfield at the Lyceum in The Middleman, The Rogue's Comedy, and The Professor's Love Story.

At Ford's Grand Opera House Fanny Davenport, supported by Melbourne McDowell, presented Fedora, the masterpiece of Sardou. Mr. McDowell affords her conscientious and capable support, and the cast in the main is a thoroughly satisfactory one. This is said to be Miss Davenport's last season in a repertoire of Sardou's plays, to which her name has become inseparably linked. A Parlor Match, with Anna Held, will follow.

Frank Harvey's latest drama, Brother for Brother, is presented by one of Davis and Keogh's companies at the Holliday Street Theatre. The cast includes Edward F. Snader, John Sheehan, Thomas Hamilton, Frank Jamieson, E. T. Stetson, Phil McCarthy, Arthur Brown, Lizzie Hunt, Emma Curran, Florence Gerald, Hannah and May Ingham. The play is of the realistic type and abounds in sensationalism. Next week another of Davis and Keogh's companies will present Fallen Among Thieves.

Manager Charles E. Ford has arranged with Heinrich Conried for the appearance here on Friday next at the Music Hall of the wonderful genius and remarkable violinist, Bronislaw Huberman. He will be assisted by Katherine Ruth Heyman and E. Romayne Simmons.

The Boston Symphony Orchestra, with Campanari, is booked for the 20th at the Music Hall.

To morrow night the Damrosch Symphony Orchestra, under the direction of Richard Burmeister, with Pol Plancon as soloist, will give a grand Beethoven and Wagner concert at Music Hall.

HAROLD RUTLEDGE.

WASHINGTON.

Grand Opera, The Woman in Black, Hanlons' Superba, and Other Bills—Gossip.

(Special to The Mirror.)

WASHINGTON, Jan. 11.

At Albaugh's Lafayette Square Opera House, the Damrosch Grand Opera company will commence a brief season of four performances next Thursday, presenting, on the opening night, Faust, with Madame Melba as Marguerite. Die Walkure, Tannhauser and Seigfried will follow in the order named. The season promises to be a success, as the advance sale is large. Orchestra chairs are rated at $5 each, with the exception of the Melba opening, when $6 a seat will be charged. During the first half of the week there will be local attractions at this theatre. The Carroll Institute Minstrels will to-night give a performance for charity. Wednesday night the Carroll Institute Dramatic Club will present A Night Off by permission of Augustin Daly. Richard Mansfield will follow in a week of repertoire.

The Woman in Black, previously produced here under the title of The Tammany Tiger, filled Rapley's Academy of Music and the interestingly told story of Metropolitan life found considerable appreciation. The star part is easily that played by Agnes Herndon, who appeared as the hypnotic Madame Zenda. James Lackaye's part, the ward boss, Simon Krautzer, was an admirably sustained character portrayal. Herbert Cawthorn, L. R. Willard, J. B. Cooper, Albert A. Andrus, William Macready, Lena Merville, Mildred St. Pierre, Anna Cumberland and Susie Forrester make an excellent cast. In Old Kentucky will come next.

Hanlons' Superba, brighter than ever, opened to a very large and thoroughly pleased audience at Rapley's New National Theatre. The many wonderful tricks and the other attractive and amusing features given were rewarded with spirited applause. William Schrode's Pierot was a clever and interesting performance of pantomime clowning. The specialties introduced comprised Blanche Seymour, dialect imitator and dancer; Frances Hartley, vocalist; Sarony Lambert, eccentric comedian, and the Schrode Brothers, acrobats. Otis Skinner will follow.

An audiency that filled Metzerott and Luckett's new Columbia Theatre greeted Albert Chevalier this evening on his initial performance in this city. The great coster singer scored an instant success with his inimitable rendition of "The Future Mrs. 'Awkins," "My Old Dutch," "Our Little Nipper Court Ball," "What Cheer," and "Our Bazaar" Nora Girton, the Abbett Sisters, Harry Brett, Cyrus Dare, Charles Bertram, and Harry Atkinson proved a clever lot of specialists. Al G. Field's Minstrels is the next attraction.

Another of Davis and Keogh's attractions occupy the boards of Kernan and Rife's Grand Opera House this week. Fallen Among Thieves, by Frank Harvey, opened to a large and enthusiastic audience, and was given a praiseworthy presentation by Lillian Buckingham, Annie Barclay, Sadie Connelly, Kate Weston, George W. Walters and Randolph Murray. Charles A. Gardner will follow.

The Nose Jollity company in The Kodak commenced the week at Whitesell's Bijou Family Theatre with two performances to day to good attendance. The performance comprises a miscellaneous programme of songs and sayings and musical interludes. Gilmore and Leonard in Hogan's Alley will come next.

The London Gaiety Girls Burlesque company is Manager Kernan's bill of fare this week at the popular Lyceum Theatre.

Sousa's next appearance here at the Lafayette Square Opera House will be on Sunday, April 11, when he will give two performances—a matinee and evening concert.

Arthur Bourchier, Violet Vanbrugh, and the London Royalty Theatre company closed their American tour here Saturday night with a performance of The Queen's Proctor and Kitty Clive, Actress. They will sail for home, Wednesday, Jan. 13, on the *Majestic*.

When London Sleeps has not been played this week at the Star Theatre because of some misunderstanding of the New York booking. The matinee performance of this play at Rapley's Academy of Music broke the record for popular prices. Seats were 25 and 50 cents on Saturday. Over $800 was taken in and hundreds were turned away.

Lumiere's Cinematographe attracts a large daily attendance to Willard Hall.

Dan McCarthy's Dear Old Irish Home company drew a large audience to the Sunday night concert at Whitesell's Bijou Family Theatre.

Walter Damrosch will deliver lectures on Die Walkure and Siegfried, Thursday and Friday afternoons, before the Washington Club.

JOHN T. WARDE

HOW SADIE MACDONALD DIED.

From far away Australia has come at last authentic and definite information concerning the death of Sadie Macdonald, of the American company which introduced to the antipodes A Trip to Chinatown and A Milk White Flag. It appears that at Melbourne, early in November, Miss Macdonald fell on the stage, sustaining spinal injuries which necessitated a rest of three weeks. A doctor advised her to exercise great care, but she rejoined the company at Ballarat, only to be overcome during the first performance by a violent seizure of vomiting. She returned to Melbourne, and was again warned by her physician that any violent exertion might result in paralysis, loss of reason, or death. The mercurial disposition of the young actress, however, declined to take a view so gloomy, and, despite Manager J. C. Williamson's request that she rest until Christmas, Miss Macdonald reappeared with her comrades at Sydney, only omitting her dances. On Nov. 29, when A Milk White Flag was first presented at the city just named, Miss Macdonald played with her accustomed vim and dash, dancing, singing, joking and enslaving the audience as she had already enraptured every Australian assemblage before which she appeared.

After the play, she joined the company at a hearty meal, and retired at the Empire Hotel where Geraldine McCann and Nellie Butler also stopped. Early the next morning, Miss Macdonald entered Miss McCann's room and saying that she was terribly ill fell upon the bed. A doctor was summoned, but a few moments after his arrival the actress died in the arms of Miss McCann and Miss Butler. The Sydney *Mail* says: "Harry Conor, who had hurried from his rooms at Tattersall's Hotel, found Miss Butler sobbing at the bedfoot, while Miss McCann sat pitifully stroking back the hair of her dead friend, trying to realize the awful fact that the poor girl who lay there, very white, with a half formed smile on her lips, had been but a few hours before the delight of the crowded audience at Her Majesty's, and the life and soul of her companions."

The Coroner's inquest found that death had been caused by a bursted blood vessel in the brain. Funeral services were held at St. Patrick's Church, and the interment at Waverly Cemetery. The church, crowded to the doors, was fragrant with floral tributes, and the streets along which the cortege passed were lined by thousands with bowed and bared heads. Her Majesty's Theatre was closed, for the company, prostrated by their grief, could not have played.

BANCROFT'S DRAWING POWERS.

Manager E. L. Bloom states that Bancroft's tour has been so successful from the outset of the present season that he determined to secure him a hearing in New York at a Broadway theatre. After securing time at a suitable theatre, he began negotiations for the cancelation of Bancroft's tour on the road, but he declares that the magician has proved such a paying card this season that out-of-town managers declined to release his dates.

ROSE COGHLAN SUCCEEDS MRS. DREW.

Mrs. John Drew began an engagement in the leading role of The Sporting Duchess at Newark last week, but the seven necessary costume changes, the eight dark shifts of scenery, and the presence of so many horses on the stage told upon the strength of one of her age, and she asked to be released. Manager Frank L. Perley consented, and secured for the part Rose Coghlan, who was on the eve of sailing for England to fill an engagement which she has canceled. Miss Coghlan opened with The Sporting Duchess at the Columbia Theatre, Brooklyn, last night.

SEYMOUR HESS

HAS BEEN ENGAGED TO PLAY

BAYLEY BINGLE,

Lillian Russell Opera Co.

Management CANARY AND LEDERER.

Address Mirror.

LETTER LIST.

This list is made up on Monday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded.

WOMEN.

Anderson, Mary
Alt, Mrs. Richard
Andrews, Pauline
Arnold, Virgie
Athens, Arline
Adams, Lillie
Allen, Minnie
Andrews, Lillian
Alen, Nita
Allen, Maud De Witt
Bradbury, Lenora
Beach, Christine L.
Bourne, Nettie
Baker, May
Bartho, Catherine
Barnwell, Marion
Bell, Laura Joyce
Bond, Rosa
Bentley, Mrs Wm.
Bernard Sisters
Bellini, Laura
Braham, Rose
Bowes, Lottie
Barry, Helen
Bassett, Mrs. R.
Coghlan, Rose
Claxton, Kate
Clayton, Estell
Carden, Mab
Christie, Jennie
Clark, Annie M.
Corrinne, Miss Zella
Clark, Bessie
Chase, Florence
Coleman, Genevieve
Cody, Alice Howard
Carlisle, Katherine
Constance, Beatrice
Cameron, Carrie
Connelly, Emma
Cayvan, Georgia
Cavendish, M.
Corey, Mamie
Crouch, Anna
Claflin, Sadie
Childers, Marion
Calef, Jennie
Dunn, Emma
Drew, May M.
Dunham, Alice L.
Darling, Miss J.
Dixon, Daisy
Dunply, Nellie
Denison, Mrs. S. D.
Davenport, May
Dermond, Pauline
Dana, Kathryn
De Shore, Ruth
Day, Josephine Plows
Eakins, Caro
Eustace, Jennie
Elene, Florence
Earl, Virginia
Emerson, Mary
Emmet, Katie
Ezer, Carrie
Elmore, Edith
Emons, Sadie
Eissing, Louise
Ellis, Florence
Fontainbleau, Ella
Filkins, Grace
France, Merrel
Francis, Carrie
Fleming, Katherine
Fisher, Mrs P. D.
Farren, Mrs Geo.
Fuller, Ida
Fargo, Madeline
Gordon, Alice
Godfrey, Carrie
Gorden, Evelyn
Gilman, Lottie
Grey, Neil
Golde, Beatrice
Hornson, Annie Clarke
Hopper, Edna
Haywood, Nina Wallace
Hammer, Ina I.
Haden, Glady
Honey, George
Huntley, J. H.
Hernandez, Renie
Hall, Mary White
Holland, Mildred
Hilliforde, Maude
Hager, Emma
Hewitt, W. B
Hopkins, Grace
Herne, Catherine
Hugnes, Nellie
Jones, Mrs. R.
Jewell, Clara Alice
Jennings, Laura
Johnson, Mary Taylor
Jarrett, Bessie
Jackson, Helena
Kent, Dorothy
Knight, George S.
Keiser, Lillian
Kirby, Marion
Kean, Miss F. J.
Kendall, Dorothy
Kennedy, Louise
La Rue, May
Lambin, Grace Mae
Levere, Mary
Lynn, Grace
Lewis, Jeanette
La Verne Sisters
Louis, Carrie
Lyde, Miss B.
Lawrence, Georgie
Lake, Julie
Loane, Josie
Layhn, Eva
Lamont, Carrie
Le Claire, Adele
Lorraine, Lena
Lawrence, May
Moore, Clara B.
Marsden, Mrs Fred
Mather, Marie
Mitchell, May
Morrison, Florence R.
McCan, Geraldine
Morris, Clara
McKing, Jessie
Midgley, Sage
Moore, Annabelle
McSoull, Lizzie
Meredith, Adel
Melena, Electra
Moller, Daisy E.
Mortimer, Lillian
Martell, Miriamil
Martenena, Jackie
Moulton, Blanche
Marlette, Helen
Madison, Stella
Mestayer, T. V.
Mitchell, Leola
Musson, Louise
Maynard, Miss
Mohrs, Laura
Norwood, Bessie M.
Nordica, Madame
Northrop, Mrs. K. E.
Nothing, Lottie
Nelson, Millie W.
Oliver, Miss
O'Keefe, Anna
Peterson, Frankie
Patterson, Mae
Palker, Georgie
Powell, Etta
Porter, Elsie
Patrice, Miss
Prentice, Mrs Alfred
Percy, Marion
Ponheld, Mary
Russell, Amy
Redell, Marion E.
Rooney, Katie
Reed, Mrs J. A.
Raymore, Lottie
Richards, Lida
Rock, Ida.
Romaine, Julia
Russell, Elsie
Raynes, Ethel
Richards, Josephine
Randolph, Gertrude
Robinson, Phillips
Roberts, Florence
Royal, Ruth
Russell, Carrie
Reed, Atta
Reed, Nellete
Russell, Nellie
Roberts, Mrs. Frank Q.
St Clair, Della
Seymour, Maribel
Schovelin, Lillian
Sprague, Miss D.
Seabrooke, Mrs T.
Strauss, Mae
Sherman, Mrs Frank
Shuler, Augusta
Shannon, Rose
Sykes, Olive Logan
Stoddart, Belle
Sinclair, Maud
Sisson, Josie
Seymour, Nellie
Seba, Josie
Stratrost, Mrs C. L. K.
Sherman, Stella
Satterlee, Neva
Traband, Nettie
Taylor, Eva
Tuncray, Kate
Tabor, Lulu
Thropp, Florence
Turner, Carrie
Ten Broeck, May
Throup, Clair
Titus, Lydia E.
Ulmer, Geradine
Vaughn, Theresa
Vickers, Mattie
Vail, Cora
Vautker, May
Van Cortland, Marion
Vokes, May
Valeska, Marie
Wheeler, Beatrice
White, Maud
Walker, Lucile A.
West, Clara
Wood, May E
Wallace, Gladys
Ward, Isabel
Wardell, Etelka
Wilson, Cad
Weaver, Blanche
Wills, Stella
Woodman, Rose
Waldron, L. Georgia
Wood, Bertha
Wheeler, Marie
Winthrop, Ethel

MEN.

Anthony, Jerome
Atkinson, Harry
Arthur, D. V.
Aheran, John J.
Ahrendt, Carl
Arnold, Max A.
Anderson, W. C.
Adams, J. K.
Altiger, Jas. H.
Adams, Edward
Bennett, A.
Brandt, Edwin
Bennett, Clarence
Bolger, John F.
Backus, Frederic
Byrne Brothers
Babcock, Theo.
Bates, Harry G.
Bauer, J. G.
Bagge, Harry
Brady, Abram S.
Beresford, Harry
Bedstone, William
Brinsley, Harry
Ball, Henry W.
Bryan, Mr.
Brennen, Mathew
Babcock, Theodore
Buchannan, Arthur
Bankson, James W.
Berrell, George B.
Blake, Charles H.
Bellaire, Clarence
Brooks, Walter J.
Burkley, D. E.
Bryce, Tyleston
Boucicault, Aubrey
Brown, Bloom
Braham, John J.
Bonta, D. A.
Brinker, H. C.
Betram, C. N.
Bradbury, Jas H.
Frowell, John
Burkhart, Mr.
Batty, Chas.
Bernard, Harry
Butler, W. J. Reg. letter
Carpenter, Prof.
Cracklon, Mons. C.
Cushman, M.
Condon & Goodhar
Conroy & Fox
Clark, Creston
Carter, Peyton
Cushman and Halcombe
Comstock, Alexander
Crawen, G Barrymore
Creasey, W H.
Chenery, John A. S.
Collinge, W. G.
Cameron, William
Claudi, P. E.
Cotton, S. Richardson
Chickering, Elmer
Clark, J. F.
Canahan, Joseph
Charles, Mack
Clark, G. J.
Cooper & Harrison
Clifton, Jos. D.
Clare, E. A.
Crawford, A.
Collins, John J.
Curtis, J.
Clare, Fred
Green, Henry F.
Giblyn, C. H.
Godfrey, Chas E.
Garrick, Thomas
Harkins, W. S.
Manley, Lawrence
Hi sh, Jack
Hayden, Wm. R.
Haworth, Wm.
Henley, John
Hallen, Fred
Hawkins, C. B.
Hopkins, Joseph
Hawkins, W. N.
Hayes, Freeman
Haine, Robert T.
Huntington, J.
Huckey, Harry
Higgins, D. K.
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Hilliard, Robert
Hewlitt, H. H.
Haight, H. J.
Hampton, Alfred
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Hull, Will M.
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Hamilton, F. C.
Hoey, George
Hickler, Guss
Isham, Edwin
Irish, Geo. W.
Joseffy, Raphael
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Rosenfeld, Monroe H.
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Speed, J. T.
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Steele, Sam B.
Stevens, Albert
Simonson, Selli
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Teal, Ben
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Turner, George
Thompson and Wanemater
Thayer, Bert C.
Thanhauser, Edwin
Travers, E
Tupper, Sheridan P.
Taylor, H. S.
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West, P.
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Warren, Edwin
Wallick, Arthur
Wade, Sherman
Wynne, A. Owen
Ward, Hi Tom
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THE FOREIGN STAGE

GAWAIN'S GOSSIP.

Sir Henry Irving's Accident—Ellen Terry in France—Revivals and New Plays.

(*Special Correspondence of The Mirror.*)

LONDON, Dec. 24, 1896.

You have doubtless already heard by cable that our Irving, who revived Richard the Third at the Lyceum, as per promise, has been unable to play that heavy character. It appears that while running downstairs on Sunday morning he slipped and injured a leg, and has since been unable to walk. No understudy being as yet

EMILIE HERVÉ.

available as Richard—which takes a bit of studying, under or otherwise—the theatre was closed incontinently, as Richard's author would say. Thus the public are *pro tem* deprived of what promised on Saturday night to be one of the most notable of Irvingesque productions, his Richard being, as it was at the same house nearly twenty years ago, a thoroughly artistic and impressive impersonation, although cast on somewhat broader, or, let us say, less introspective, lines than hitherto. The version presented by Sir Henry was, of course, again Shakespeare's very own, and not Colley Cibber's audacious *pasticcio* of bits of the bard's other works with some added volcanic lines of his (Colley's) own—such as "Off with his head! So much for Buckingham," etc.

After announcing for some days that Richard the Third would be given again on or before Boxing Night, Sir Henry suddenly altered his plans, and he now announces, pending his recovery, a revival of Cymbeline—without himself, and even without Ellen Terry, whose state of health has compelled her to go to the South of France. How the Lyceum will get on without Henry and Ellen, Melpomene only knows. Lyceum audiences get to look only for them; so much so, that I have known otherwise sane people come to that theatre at Christmas time during Oscar Barrett's season, and to ask what parts Irving and Ellen Terry were playing in the pantomime for which H. I. had sublet the theatre. And on being told that neither of these eminent players was in the piece, they have put their money back in their pockets and walked out. This occurred on several occasions at the Lyceum box office.

The revival of Cymbeline, however, will give a fine chance to your charming Julia Arthur, which *Belle Americaine* was the Lady Anne in the aforesaid one night's run of Richard the Third. She is to play Imogen, and we are all anxious to see how she will fare in this arduous character. The Iachimo will be Cooper-Cliffe, a recent Lyceum recruit, who was engaged to play Caius Lucius, General of the Roman Forces, when this play was first put on at the Lyceum. His brother, Frank Cooper, will again be the Leonatus Posthumus.

There is considerable babble around regarding this Irving affair; some holding that the accident is really serious; some pooh-poohing it, and asserting that Irving is not very bad and has seized the chance for a little rest and holiday. As a matter of fact, and, being an old friend of the "chief," I speak with absolute authority on this point, the sprain is much worse than was supposed; and although at the moment, our leading actor-manager was going on as favorably as could be expected, I shall be somewhat surprised if he is able to resume business inside of a month.

Another popular favorite, of quite another kind, who is still not sufficiently recovered from his accident to be able to appear, is Sandow, lately described in a somewhat mixed manner in the London Pavilion programme as the "Adonis Hercules." It was hoped that the A. H. would have been all right by Boxing Night, but he was not. Meanwhile his place at this old established variety house has been taken by the Two Franks, who with only three legs between them perform a series of really astounding horizontal bar feats.

On Monday at Terry's there was duly produced the long-promised farcical comedy, The Elderdown Quilt, which the hereinbefore mentioned Leslie was to have produced, but did not, also owing to rows and ructions. The syndicate now running this piece is represented by Arthur Playfair, who announces that he produces the play "by arrangement with Miss Beatrice Lamb." Beatrice, it may be remembered, was the original Niobe in this city, and certain is it that she has never played so well before nor since. Playfair, who is nephew to the Lord of the same name, is a mercurial devil-may-care young actor, who was wont to go in overmuch for mimicry instead of relying upon his own natural powers which are not inconsiderable. Also he recently espoused the pretty Lena Ashwell, who was the original Elaine, the Lily Maid of Astolat, in the Lyceum King Arthur, and who effectively and prettily played Edward, Prince of Wales, in Richard III. last Saturday night. The Elderdown Quilt, which is by T. S. Wotton, did not prove to be an article likely to wear long, although it must be confessed, and of course I confess it, that the maker thereof has showed considerable promise. The leading character in this play is an excitable lady who has reason to believe that she has killed a certain person whom she took for a thief while she was staying at an hotel in Lugano. In her fright she threw an elder-down quilt over his head and fancied she had suffocated him. Whereupon, through three acts, is she pursued by those celebrated sleuth hounds, Remorse, Nemesis and Co. All through the piece this gives rise to sundry complications as the same idea has done in such time-worn low-comedy mixtures as A Fearful Tragedy in the Seven Dials, Twice Killed, and My Turn Next. The supposed murderess is played by Fanny Brough, who, in the expression of mock tragic feeling, has no superior on our stage. Many and many a hearty laugh does the always artistic Fanny evoke by her powerful serio-comic acting. In fact, the play owes a great deal to her. Playfair is dryly humorous in the leading male part, which is not much of a part, but the rest of the players are not too overwhelmingly brilliant. The Elderdown Quilt will probably repay its exhibitors during the Christmas holidays, but whether it will go far into the New Year is a moot point.

Charley's Aunt having at length finished her abnormal and record-breaking run, Manager Penley this week revived, pending the production of a new play, Madeleine Lucette Ryley's pretty four-act comedy, Jedbury, Junior, which, as you know, is the somewhat Anglicised version of Christopher, Junior. Penley had for some days past intended to play the part of Gibbs the husband who is never allowed to open his mouth, at least not for the purpose of saying anything. Anon, however, Penley changed his mind and handed the part over to I Newton Lindo, who had long been Penley's *locum tenens* in Charley's Aunt. Lindo played it quite well enough. Among the players who especially scored were Annie Aumonier as Dora Hedway, Sydney Paxton as Jedbury, Senior, and H. Reeves-Smith who was an admirable Christopher. Jedbury Junior is always a welcome piece of work to those who love an artistic but somewhat chastened form of comedy. But I doubt whether it will long please the Globe patrons who from The Private Secretary down to Charley's Aunt, which means a good many years, have been theatrically nourished upon extremely farcical fare.

Several old playgoers like myself had a rare time at the Adelphi on Wednesday night when the Brothers Gatti revived those old and crusted dramas, All that Glitters is Not Gold and Black Eyed Susan. The first-named play didn't matter much, for it was always a poor piece of work, and has for many years been relegated to the amateurs and to the very minor theatres. On Wednesday it chiefly caused amusement by its sentiments of the old-fashioned London *Journal* kind and its sesquipedalian sentences. No; it was Black Eyed Susan we all were anxious about; all wondered how this once enormously popular nautical drama of Douglas Jerrold's would stand the test of a modern first-night ordeal; also we wondered how William Terriss would play William that married Susan. Well, both play and player came through remarkably well, although some few "decadents" even in the pit and gallery affected the sneer or grin of the superior person. Jerrold's old-fashioned method of construction, with its incessant and unnecessary changes of scenes, seemed a bit disturbing, but his never failing humor and real pathos told as well as ever on all but the most *blasé*, and even some of these were visibly moved by the affecting scenes of the second act, where William is condemned to death for justifiably having struck down his captain. It is in this play that there occurs the famous line, so often plagiarized since, "Come what may, I must and *will* possess her!"

As the at-first blithe and breezy but afterward infinitely touching William, Terriss made a great hit, besides looking very picturesque in his George the Third sailor costume. Jessie Millward was a good Susan, especially in the second act. Indeed, most of the cast was excellent, and the piece has been splendidly "produced" by Fred Latham, the Gatti's business manager, also a touring manager on his own account, and husband of the handsome Cynthia Brooke, actress.

Emilie Hervé, a picture of whose uncommonly pretty face accompanies this letter, has been flatteringly mentioned before for her capital impersonation of the heroine in Robinson Crusoe when that piece was seen at the Princess Theatre, Manchester. Miss Hervé, it is pleasing to record, is happily endowed with a dramatic talent as captivating as her pretty face.

Austin Brereton, whom you know, has been appointed Secretary of the Victorian Exhibition for the celebration of the Queen's Record Reign. The Pilgrim's Progress has just been produced, but just too late for inclusion in this letter.

LONDON, Jan. 1, 1897.

Although by the time this epistle reaches you the New Year will be about one week of age, I hereby, on this, the first day of 1897, heartily wish you, Oh Editor, and all your multitudinous readers a happy and prosperous New Year.

And that pleasure being through, now to business—an order which I have taken the liberty to reverse in this instance. You must know then that in this heavy week of pantomimes—which being as a rule of a merely local interest do not much matter to you—we have not been without dramatic sensations. Undoubtedly that most talked of and written about is The Pilgrim's Progress, which H. J. Leslie produced at the Olympic last week just as I was mailing you. Although this so-called "Mystic Play" turned out (as I anticipated) more of a spectacle than a drama, it has already received a considerable amount of attention in the public prints, apart from the first-night notices.

All this bold, and free, advertisement arose in this wise: Messieurs the critics mostly "went for" the dramatizer of Bunyan's book by reason of the fact that the said dramatizer, described as "Mr. Collingham," but really in the first instance a middle-aged lady named Miss White, because the piece, instead of being a "religious play," leaned rather to pantomime, especially as the leading Pilgrim, Christian, was played by a lady, Grace Hawthorne, and therefore appeared to be not so much a "juvenile lead" as "principal boy." All of which censure is reasonable enough from a critic's, not to say playgoer's, point of view. "Mr. Collingham," however, evidently having an eye to business, immediately wrote to the papers to point out that he, or rather she, never intended the piece to be an actual adaptation of Bunyan's immortal allegory, but only a play based thereon—and stating that "at an early date" the clergy and certain non-Conformist preachers would be invited to a matinee of The Pilgrim's Progress in order to pass a true theological opinion thereupon. Whether the adaptor, thus disguised in a male name, thought—good easy lady—that the opinions of a certain number of ecclesiastics not given to pronounce upon plays, as plays, was of any moment to playgoers does not even now appear manifest. But whether or no, the theological matinee in question duly came off on Wednesday. But up to now only one person has spoken and he was present at the first night. This is the Rev. W. Carlile, who is rector of an old City church called St. Mary-at-Hill, where he, on Sunday nights, is wont to give a series of lime-lighted sermons, after he and his deacons, etc., have perambulated the neighborhood, with himself at the head thereof—blowing a trumpet whereby to attract passersby to come to the said church and to be lime-lightly sermonized. In spite of his apparent ecclesiastical eccentricities, the Rev. Carlile is an earnest Christian worker who does much good especially among the poor and the usually non-churchgoing. But—"to be short"—as Mr. Defoe would say—this Rev. does not like the new Pilgrim nor his Progress—nor his sweetheart Speranza arranged for in lieu of Christian's wife and family, and he has not only written to the papers to say so, but he has also called upon the Licenser of Plays, which his name is Redford, to withdraw his license for the same. Moreover, the said cleric, Carlile, has also threatened to lime-lightly lecture against the piece at his church next Sunday evening—whereat of course the Pilgrim's Progress folk rejoice exceedingly; for is not all this a fine boom for their "play?" I trow so.

Before quitting this newest boom, let me hasten to give praise to Leslie and Co for the really splendid spectacular production of this piece; also Grace Hawthorne for her hard work (I won't say genius, because I can't) as "Principal Boy" Christian; to W. L. Abingdon—so long an Adelphi villain—for his rendering of Apollyon (from Down Below); to Miss D'Evieux for her singing as an angel; and to Esmé Beringer for her acting as Speranza, Christian's new sweetheart.

The Pilgrim's Progress is on the whole a strange play, but here is one that is far stranger, namely, The Key to King Solomon's Riches Limited, which has been produced at the Opera Comique, a theatre hard by the said Olympic. This is also the work of a lady, namely, Miss Abbey St. Ruth, who, it must be confessed, shows considerable pluck not only in writing such a play, but in taking such a house as the Opera Comique wherein to exploit it. The cursory and private glance I had taken at The Key to, etc., when it was recently copyrighted at the Princess's prevented my being quite so astounded at the Opera Comique on the first night as some were. For it is indeed an astounding play, and not by any means the least amusing of the Christmas shows. The first act alone contains as much material as most entire melodramas. Here you find a big company-promoting scoundrel, artistically named Coppall, with a pretty taste in hypnotism which he chiefly exercises upon Cissy Grant, the supposed ward of one Hugh Baring. Having by his frauds all but burst up Baring financially, and needing a few thousands toward starting the company, from which the play takes its name, Coppall puts Cissy under the 'fluence and causes her to open Baring's desk, which he keeps in the drawing-room, and to forge Baring's name to a cheque, for part of a vast estate which will be hers when she comes of age. Coppall next arranges to have some "transfers" forged in order to produce at his shareholders' meeting then imminent. After we had been shown Capel Court, a kind of Wall Street, where you saw a lot of busy brokers (painted on a back cloth) and a newsboy had sung a long and indistinct topical song, and two obvious villains had in long speeches arranged to help Financier Coppall in his newest frauds, we were shown the inner working of a company-promoter's office. They seem to do very extraordinary things in these offices. Anyhow they did in this one. Here we saw a farmer, a widow, a clergyman—all being swindled—about thirty shareholders, a low-comedy office boy (obviously a pretty girl) who continuously gives Coppall's show away; Coppall's head clerk, who is named Crawler and looks it. Coppall's drunken mother, an ex-baby farmer and ex-roulette-table runner with a Paisley shawl and two lovely black eyes; a swell chairman, or "guinea-pig"; and one detective—which certainly was not much detective among so many. Next came an apparently realistic meeting of shareholders with a flaring row in full blast. Coppall having arranged—never mind how—to pack Baring off to Matabeleland because he (B.) loves Cissy and would make her his, now re-hypnotizes his subject Cissy and makes her write a letter scorning the good but blithering Baring, and stating that she has resolved to fly with Coppall. The ingenious financier then takes her out to wait on the mat while he prepares to pack up all his booty. Presently there enters to Coppall and Crawler that One Detective. He is about to arrest Coppall in the Queen's name and with a pair of handcuffs, when Coppall shoots him and hides the body—where do you think? Why, in his new American desk, the slab of which is fortunately just long enough to hold the body! Having shut down the corpse Coppall flies with the boodle just as the angry shareholders dash in on vengeance bent. They make for that American desk to get a bit back and after a rally break it open, when out rolls the dead detective! Agitation of End of Act I.

Acts two and three were laid in Matabeleland and Coppall and Crawler were shown to be in league with a horde of singing and dancing Matabele and one Boer armed with a gun and a strange accent. Poor Cissy presently occurred, having walked one hundred miles, and now met her guardian, Baring, near a gold mine with a real stamp-battery in full work. The sometime-thwarted Coppall, aided and abetted by the Boer with the strange dialect, now put the Matabele on to Baring and his light comedy daughter (who was also the authoress) and the Matabele, who evidently wanted them for a Christmas dinner, had them trussed for roasting. They were rescued, however, by some "Rhodesian" volunteers and an Irish low comedian who carried one rifle and a lot of old gags. Coppall, after being wounded nigh unto death in this affray, was presently stabbed to the heart by the Boer, who was forthwith pistoled by a Jew villain. Before pegging out, however, Coppall confessed to the persecuted Cissy that she was not really Baring's ward but his long lost daughter and that therefore had she accepted Baring's frequently renewed proposal during the play she would have married her own father. Cissy's identity was anon proved by her having a Red Scar on the Ankle, which had been caused by Coppall's mother, the ex-baby farmeress, having sought to boil her in babyhood, and a bath! And so all ended happily. This extraordinary "Rhodesian" drama, as it is called, is still running.

Mrs. Oscar Berinjer's clever playlet, The Holly Tree Inn, adapted from Dickens's Christmas story, and often played in your land, was duly produced at Terry's, in company with Love and Idleness, on Monday afternoon for a series of matinees, to be given from Monday to Thursday inclusive. The juvenile hero was played by little Stewart Dawson, a clever boy actor, who made a big hit in Ibsen's latest failure, that nasty Little Eyolf play, and the juvenile heroine was represented by little Miss Valli-Valli because Ellen Terry's niece, Ellaline, was found to be too young to be "licensed" as an actress.

Charles Wyndham having arranged to go a holiday-making in the Engadine, Rosemary has been withdrawn from the Criterion *pro tem.*, and Betsy revived in its place. Whenever Wyndham wants to go out of the bill, he generally revives Betsy, and it generally goes well. The new Betsy (a part originally played by Lottie Venne) is Annie Hughes, and a pretty and saucy Betsy she is. The leading comedy part, Dawson the tutor, which has mostly hitherto been played by Alfred Maltby (now in His Little Dodge at the Royalty), is here represented, and cleverly represented, by James Welch. The actor who was to have played Dolly Birkett, Betsy's victim, having lost his voice, and received no tidings of its whereabouts, the part was sustained at short notice by one of its former representatives, Aubrey Boucicault, to wit: He sustained it with a most overpowering "Amurrican" accent which he seems to have recently picked up on your side.

We are now awaiting the production of a new musical farce, called A Man About Town, at the Avenue to-morrow, by E. J. Lonnen and company. Up to now the piece has only had one postponement and three names. The Strand, which closed last night after about seventy nights of Toddy's Wives, is, I learn, to be reopened by its proprietor, J. S. Clarke, on Jan. 18, with a new comedy.

Ana William Archer, in the current number of the *Fortnightly* (so called because it comes out monthly) declares that there is "A blight on the drama!" This being so I beg leave to retire awhile and weep alone.

I am sorry to learn at the moment of mailing that Sir Henry Irving is really much worse than was supposed and that, as I feared, he apparently will not be able to reappear at the Lyceum for many weeks to come and, meanwhile, pending a revival of a play in which Ellen Terry can come back from Monte Carlo and act Cymbeline is still in the Lyceum bill with Cooper-Cliffe in Irving's part, Iachimo, and Julia Arthur in Ellen Terry's part, Imogen. Julia is a charming Imogen to look upon, but not too convincing otherwise. The task is a very hard one, however, after Ellen Terry, and all things considered your pretty compatriot comes through the ordeal well.

GAWAIN.

AMUSEMENTS IN MEXICO.

[*Special Correspondence of The Mirror.*]

GUADALAJARA, Mexico, Dec. 22, 1896.

Since last August there have played in Mexico a great number of Spanish and Italian companies. Andrea Maggi and his Italian Dramatic company did splendidly, and have gone to Yucatan to phenomenal business. Following Maggi came La Tubau Spanish Dramatic company. Senora Maria Tubau is *la* Sarah Bernhardt of Spain, and is all that is claimed for her. She played here at the Gran Teatro Degollado for ten performances at a $10,000 guaranty, and made it.

But the greatest success Mexico has seen in many years is Frégoli. The name Frégoli is in everyone's mouth; he has outpassed all expectation. The theatres are jammed nightly, tickets being bought days in advance.

Good things will go in Mexico with good managers, and those that have money enough at least to bring their companies into the country. We have had two lessons of companies coming with no money and having to return from the border. La Tubau came direct from Spain to Guadalajara, played Mexico City, and then jumped direct to Cuba. Mexico wants a good small English comic opera company—not more than thirty people—with a repertoire of from four to six operas, well put on. Some capable manager should get together a Lilliputian opera company with operas such as Mascotte, The Black Hussar, Patience, or Pinafore, for there is a mint of money in novelties of this kind.

The trip here is very simple: steamer from New York to Tampico, and twenty-four hours by rail to Guadalajara. A new vitascope or a one-man show can always do well hereabouts in either a small or large company.

Successes like Frégoli should not be rare; there are thousands of acts in the States that are peculiarly adapted for this country. The language is not all that is required as is generally believed. It is the class of performance. Washington Irving Bishop, whom I brought to this country eight years ago, could not speak a word of Spanish, and yet he scored as big a success as Frégoli.

DAVID B. RUSSELL.

NOTES FROM ABROAD.

Signor Pacini, a baritone, was cast into prison at Caracas, Venezuela, on Dec. 27, because he declined to respond to an encore demand during a performance at the Opera House. The audience rioted upon Pacini's refusal to reappear, and money was refunded to save the building from demolition.

Lucien Cressonais and Maurice Bernhardt have dramatized Auzias Turenne's novel, "The Cowboy."

Paul Hervieu's La Loi de l'Homme is in rehearsal at the Comédie-Française.

The successful revival of Casimir Delavigne's Louis XI. at the Paris République has given way to The Voyage of Mistress Robinson.

Arthur Playfair produced The Elderdown Quilt at Terry's Theatre, London, Dec. 21, with moderate success.

Madame Sans-Gêne will follow Richard III. at the London Lyceum.

Sylvane and Audran have read their new vaudeville, Les Petites Femmes, to the Paris Palais Royal company.

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HE IS GOING INTO VAUDEVILLE.

FREDERICK PAULDING

One of the latest of the prominent lights of the legitimate stage to succumb to the tempting offers of the big vaudeville managers is Frederick Paulding, whose picture appears above.

Mr. Paulding has been before the public for a number of years, and is one of the most talented and versatile actors on the stage. He has appeared in Shakespeare's plays, in high comedy, and in melodrama with equal success, and there is no doubt that he will make a splendid impression in his new field of work.

Mr. Paulding has been studying the tastes of the patrons of the big vaudeville houses for some time past. He took notes of what the people seemed to enjoy most and then wrote a sketch, which he feels confident will please. He calls it "Partners in Misery." In doing it he will have the assistance of two bright young men, Edward Lawall and Joseph Reeves, both splendid singers who have a repertoire of high class and popular selections which is practically unlimited. Mr. Paulding has been studying vocal music under one of New York's famous teachers for some time past and he will sing in trior with his companions. He will also introduce some stirring recitations in the course of the little play, which is a sort of comedy-drama full of points which are bound to please the general public.

The Paulding Trio, as the group will be known, will open their season at the Pleasure Palace early in February.

THEATRES AND MUSIC HALLS.

Pleasure Palace.

Augustus Thomas's one act play, The Man Upstairs, is the feature of the bill. The cast includes Howell Hansell, Lizzie Evans, Lucille Lee, William Renous, and Maggie Fielding in her original character. The bill also includes Myrtle Peck's trained horse, "Boston;" the Brothers Webb, English musical clowns; the Hanlons, aerial gymnasts; the Six Glinserettis, acrobats; Tom Lewis and Charles M. Ernest, negro comedians; Waterbury Brothers and Tenny, musical comedians; Edwin R. Lang, the poetical tramp; Alexandra Martens, the sharpshooter; Johnson and Mack, Irish comedians; Higgins and Leslie, aerial grotesques; McLean and Hall, comedy duo; and Lottie Lonsdale, comedienne, fresh from London.

Proctor's.

Jennie Yeamans, in her monologue, and J. K. Emmett, Jr., in Fritz in Clover, are the stars. The other attractions include Professor Woodward's trained seals; Herr Grais and his trained donkey and baboon; the Brothers Horn, in London Life; the Mimic Four, in a new travesty on Beau Brummell; Cook and Fenora, eccentric comedians; Rice Brothers, horizontal bar burlesquers; Hughes and Farron, comedians; Walter Leon, the boy comedian; McCloud and Melville, harp songsters and comedians; Gilbert Sarony, "the Giddy Old Maid," Gilbert and Ray, songs and dances; Professor Sturck, magician, and Mlle. Rae, acrobatic dancer.

Keith's Union Square.

John W. Ransone is the head-liner in a new sketch in which he impersonates Senator Hill. The others are the three Sisters Macarte, wire artists; Hilda Thomas and Frank Barry in a comedy sketch; Kittie Mitchell, comedienne; the Finneys, champion swimmers, who are in their third week; Reno and Richards, grotesque acrobats; Mlle. Fleurette and the four Fleur de Lis, singers and dancers, in a new sketch arranged for Keith's by Joseph Hart; Alexander Reindl, 'cello player, late of the Boston Symphony Orchestra; the Healys, burnt cork comedians; Mascot, a trained horse; the Harbecks, and Theo, the musician.

Hammerstein's Olympia.

Silly's Dinner, with James Thornton, Ed Latell, Cora Routt and Little Egypt, is the principal item in this week's programme. The rest of the entertainment is furnished by Louise Beaudet in new songs; Karina, the sensational singer; Nina Diva, French chanteuse; Edwin Latell, musical comedian, James Thornton, monologuist; Marguerite Zimmer, mimic, who makes her vaudeville debut; Sato, tramp juggler, and Ben Harney in negro impersonations. On the roof the same bill holds over. It includes the bicycle polo teams, the quadrille dancers, the Sie Hassan Ben Ali Troupe and "Chuck" Connors and his girl.

Koster and Bial's.

The bill includes Yvette Guilbert, who is in her last week; Lew Dockstader, comedian; Virginia Aragon, wire walker; Williams and Walker, "two real coons;" Kronemann Brothers, comic gymnasts; the Osrani Troupe Parisian pantomimists; the Sisters Merrillees, singers and dancers; the Zedoras, aerial artists; and Mlle. Carrie, musical expert. The American Biograph remains a feature.

Weber and Fields's Broadway Music Hall.

The Geezer continues to attract large and well pleased audiences. It has passed its one hundredth performance and is likely to finish out the season according to present indications. The olio is headed by Florrie West, who on her return to vaudeville with new songs; Ross and Fenton in a new travesty; Sam Bernard, who has a new oration on the Cuban question; Thomas J. Ryan, Irish comedian; and Rae and Maynard, singers and dancers.

Tony Pastor's.

Hope Booth is the star of this week's bill. She appears in a series of posings. The others are Watson and Hutchings, assisted by Ed Edwards, in Krausmeyer's Courtship; Raymon Moore, ballad singer; Maud Raymond, serio comic; Billy Carter, comedian; C. W. Littlefield, mimic; Swan and Bambard, acrobatic grotesques; the Diamond Quartette, comedians and vocalists; Dick and Alice McAvoy, as Hogan's Kids from the Alley; Merritt and Gallagher, vocalists, comedians, and acrobats; John and Annie Chicks, singers and banjo players; Clark and Angeline, comedy sketch artists; and Tony Pastor in songs and parodies.

LAST WEEK'S BILLS.

HAMMERSTEIN'S OLYMPIA.—A new burlesque, having for its subject a dinner which was recently given at a swell restaurant in this city, was put on last week. It was written by George Waugh Arnold, the popular press agent of Mr. Hammerstein's enterprises, and is a very clever piece of work. The lines, business and situations are very funny, and the performers worked with a vim and snap, which helped considerably in making the skit a hit. James Thornton, Ed Latell, Thomas De Forrest, George A. Buffon, George Constable, Cora Routt and Little Egypt were in the cast, and an auxiliary force of seventeen supers impersonated the guests.

Louise Beaudet sang a new song called "Just the Sort of Girl Who Would," which made a hit, and repeated "Jim-Jam" and the other songs which have been hits since the beginning of her engagement. Pearl Andrews made her first appearance at this house and scored a hit, especially with her imitation of Chevalier in the "Old Dutch" song. She is becoming more expert every day in the quick change business and makes complete transformations almost as quickly as Fregoli does. Blocksom and Page were very amusing in their sketch, "Funambulism," in which some comic acrobatic work is introduced. Ed Latell's popularity continues, and his encores were as numerous as ever last week. James Thornton's monologue is getting worn at the edges, and it is time for him to refit his wardrobe. He is far too clever to depend on the material he has been using so long. The Four Nelson Sisters built pyramids and turned somersaults in expert fashion. The Whirlwind De Foreests danced as nimbly as ever. Mlle. Flora did some simple tricks on the slack wire, and Karina sang some songs and removed her dress as usual.

The roof performance attracted big crowds. The performance was given by the Sie Hassan Beli Ben Ali Troupe, the Whirlwind De Foreests, Chuck Connors, the Sisters Franchonetti, the French Quadrille dancers, and the great bicycle polo teams.

WEBER AND FIELDS'S BROADWAY MUSIC HALL.—The olio was furnished by the principal members of Weber and Fields's Own company, and it is needless to say that it was first-class. Lottie Gilson was warmly welcomed on her return and pleased her admirers by singing some new songs which in due time will be whistled on the streets. Caron and Herbert, who do by far the best comic acrobatic act now before the public, entertained for fully half an hour with their odd antics. Caron is constantly inventing new business, and each new bit is funnier than the last. Bobby Gaylor interrupted himself and got mixed and twisted in telling his jokes as usual, and of course made a hit. Forest and King introduced their very clever acrobatic act with much success. The Three Avolos played fast moving music on their xylophones and Alburtus and Bartram threw clubs to each other and caught them on the fly.

The Geezer, Joseph Herbert and John Stromberg's funny and tuneful burlesque, with its big cast, catchy music and pretty girls, continued its prosperous career. Ross and Fenton, Sam Bernard, John T. Kelly, Thomas J. Ryan, Yolande Wallace and Lillian Swain are becoming more popular every week. Mr. Ross's kissing song remains the most pleasing feature of a very merry performance.

KOSTER AND BIAL'S.—Two acts which had never been seen in America before were put on here last week, and both made pleasing impressions. The five Osranis, Parisian pantomimists, presented their burlesque, Georgette. It is full of funny pantomime tricks, and the members of the troupe worked with a will to amuse. The other new act was done by the Kronemann Brothers, eccentric gymnasts. They had some novel and original grotesque posings which won them considerable applause.

Yvette Guilbert sang "I Want to See the Old Home" for the first time here. The old minstrel ditty went very well. It was sung in English, of course. Mlle. Guilbert's French songs were as successful as ever. Virginia Aragon, "queen of the wire," made a big hit in her daring feats. Williams and Walker sang "You Ain't So Wahm!" which has made one of the hits of the season, and did their great cake walk, assisted by two dusky maidens. The Sisters Merrillees continued to sing and dance in their blithe, merry way. Mlle. Carrie played pleasingly on several musical instruments. The wonderful Dunhams went through their horizontal bar act with their accustomed success. The Zedoras performed in mid-air to the accompaniment of applause, and Alar was shot from the big cross bow as usual. The Biograph continued to please, astonish and amuse with its wonderful presentations of moving pictures.

PROCTOR'S.—Mr. and Mrs. Sidney Drew presented their amusing little sketch, A Model Young Man, which has already been commented upon in this column. It is a clever conceit, and the laughs were numerous while it was on the boards. Tom Lewis and Charles M. Ernest appeared in a black face sketch which is out of the ordinary. It is built on good old minstrel lines, and made a genuine hit. The three Rossi Brothers were extremely amusing in their grotesque acrobatic act, which is one of the best of its kind. The member of the trio who impersonates the dummy deserves great credit for being able to go through his performence without breaking his neck. He is tossed about in the most reckless manner imaginable. Wood and Shepard went through their musical act with their accustomed success.

The Brothers Horn were seen in their exceptionally funny boxing bout, which is about the most amusing thing which has been imported this season. Herr Grais's intelligent baboon and wise donkey came in for a good share of the applause and seemed to relish it as much as their master. Annie Hart sang her taking songs with her usual unction, and had to respond to genuine encores.

Signor and Madame Borelli were as successful as ever in winning the favor of their audiences in their entertaining musical sketch, in which good humor and good singing are prominent features. Ollie Torbett, who made her vaudeville debut, handled her violin in a way which won her much well deserved applause. She is a welcome addition to the vaudevilles. Ando, Omme and Little All Right did some very interesting acrobatic work.

Danny Mann and Donna made their first appearance in New York and scored a hit in their original comedy, Uncle Tim's Visit. The Sisters Burt sang some new songs and danced gracefully. George West and Jennie Fowler were also seen here for the first time, and they succeeded admirably in a German sketch. J. C. Stephens told some amusing stories and James McDuff scored a decided hit with his imitations, which are extremely well done and in most cases very original. His imitation of an Irish horse laughing at its master is an extremely clever conceit and won a separate round of applause.

The price of admission to the orchestra has been fixed at fifty cents; first come first served.

KEITH'S UNION SQUARE.—Lydia Titus was the bright particular star and was encored until she had to stop singing from sheer weariness. She sang a baby song called "I Know" in the manner which has made her famous, and displayed the fine quality of her voice in "Within a Mile of Edinboro Town." F. J. Titus played her accompaniments with his usual care. The Russell Brothers made their first appearance here, and did their familiar servant girl sketch. One or two new lines were introduced, which brought laughs.

Arthur and Jennie Dunn appeared in a new sketch especially written for them by Ezra Kendall. It bristles with bright points, and was much enjoyed by the audiences. Mr. Dunn introduced his trick piano stool and Paderewski door mat with comic effect. Their encore is not in line with the rest of their work but that can be easily remedied. The sketch, all in all, scored a hit. The Finneys continued to arouse interest with their marvelous feats in the tank. Mr. Finney's feat of remaining under water for over three minutes is remarkable. The Donizetti Quartette sang several high-class selections, which were warmly applauded. Laura Clement and Jessie Villars appeared in an operatic sketch which met with considerable approval. Both have good voices and they know how to use them. Harry Howard's trained ponies proved a very pleasing feature for the children. Will F. Denny was added to the bill and proved one of its best features. He is very clever in bringing out every point in his comic songs. Harding and Ah Sid did their funny Chinese laundry sketch. McBride and Goodrich cracked fresh jokes and danced well. Lavender and Tomson indulged in amusing repartee. The Asbeys appeared in a series of reproductions of statuary which are very pretty. The Musical Ravens played well on various instruments. Olive and the Barretts did some clever juggling.

PLEASURE PALACE.—McAvoy and May are hard workers, and they reaped the reward of their labors last week in the spontaneous applause and vociferous encore accorded them by a series of highly pleased audiences. Their act is funnier than ever. Frencelli and Lewis made such a hit at the opening performance that they were immediately placed in the best part of the bill. Their solos and duets are of a high order of excellence, and it is a pleasure to record their success.

The Brothers Webb, English musical clowns, made their debut in America and scored a hit in their eccentric comedy work, which is evidently original, as it differs from anything seen heretofore. They are good musicians as well as clever comedians. The Glinserettis were applauded for their fine acrobatic work, and shared honors with the Hanlons, who continued to go through their startling trapeze performance.

Dolly Theobald, as "cute" a little specimen of femininity as has been seen here of late, did a baby specialty which was very pleasing. She made a particularly good impression with the women and children. Georgia Howard sang several new songs, and gave a very good imitation of Anna Held. A true-to-life sketch, called 'Uncle Josh's Visit," was presented by Stewart and Morton. Polk and Kollins played sweet music on good banjos; Alexandra Martens shot with unerring aim; Frances Wilson and Julia Raymond did some lively songs and dances, and finished with a good imitation of a cake-walk. Dan Waldron was amusing in his new specialty, and the Baron Duo proved themselves clever and versatile as singers and cartoonists.

The Littemann Quintette, which was expected to do great things in the singing line, faded from the boards after Monday's performance. They will return to the Y. M. C. A. and church courses sadder but wiser.

TONY PASTOR'S.—Winifred, the pretty dancer, was the one of the leading features and was warmly applauded for her very clever work. She did skirt dances with marvelous light and stereopticon effects, which caused the spectators to break forth into exclamations of wonder and delight. Winifred's work is equal to that done by any of the dancers whose names are household words in this city.

Tony Pastor sang his songs with his usual vim and got the usual encores. The public never seems to tire of Tony's songs. Maud Raymond sang up-to date songs and made a hit in each one. Barnes and Sisson, who are great favorites here, scored their usual success in their comedy sketch.

John and Nellie McCarthy, who have returned from Europe, were warmly welcomed, and sang their new parodies as well as ever. The Rineharts, who were programmed as "The Six Royal Rinehart Sisters," presented "The Waif's Luck." Amelia Glover, long known as "The Little Fawn," danced as gracefully as of yore. Billy Payne used his violin and his voice with good comic effect.

The De Fillippis, recent importations from Paris, danced in an amusing way. Van Leer and Barton, Lord and Rowe, Byron and Blanch, the two Bernards, and Cross and Holden presented pleasing sketches. The Mirambo Trio played sweet music on odd instruments, and the three Renos proved themselves agile acrobats and clever dancers.

FREDERICK PAULDING'S SKETCH.

Frederick Paulding, the romantic actor, who will make his vaudeville debut at the Pleasure Palace on Feb. 8, is busy rehearsing his new sketch, in which he will be assisted by Edward Lowell and Joseph Reeves, two young men who possess fine voices and are experienced and accomplished musicians. The name Mr. Paulding has given his sketch is "Partners In Misery." He has placed his business in the hands of Robert Grau.

THE GEEZER'S HUNDREDTH.

The Geezer, Joseph Herbert's merry burlesque, was given for the one hundredth time last evening at Weber and Fields's Broadway Music Hall. Some new features were added for the occasion, and every woman in the audience received a pretty souvenir.

VAUDEVILLE COMEDIANS' GAGS.

In the Christmas number of THE MIRROR there appeared a collection of the pet gags of prominent vaudeville comedians. Three contributions to the collection were received too late for insertion in the Christmas number, and they are presented herewith:

My best laugh-maker is as follows: My friend Higgins went to church last Sunday morning, and he heard the priest make the following announcement: "The cold weather is coming on, and it is time we were laying in a stock of coal to heat the church for the Winter. So we will take up a collection for that purpose. In order that everyone will contribute I will take up the collection myself."

He went around with the basket and got something from each one until he came to Higgins. When he got to Higgins, Higgins gave him one of those cute Irish winks. The priest met Higgins the next day and asked him what he meant by winking at him when he was taking up the collection.

Higgins said: "Oh, you're a riverence; you moight fool the rest o' them, but you couldn't fool me!"

The priest said: "What do you mean by fooling you?"

"The idea," says Higgins, "of takin' up a collection for coal whin ivery wan knows that the church is heated by shteam!"—ED. J. HEFFERNAN.

What did I ever tell to my audience to get the biggest laugh? Well I let me see. I have had so many laughs it is hard to tell. Oh, yes! Perhaps I never told anything that repaid me so well as a gag I used on the end that worked up to a climax thusly: "If you see your sister—tell her you saw me." It would take up too much space to repeat it all to you, and as everyone who goes to theatres must have heard it, it would be a waste of time to go into details.—WILLIS P. SWEATNAM.

Many of our best laughs depend upon the action which accompanies the words. The breaking of the violin which is supposed to belong to the orchestra leader brings a big laugh; but, of all our gags, the good old stand-by, "If I ask you an answer, what is the question?" is the one which causes the most merriment.—WEBER AND FIELDS.

BLACK PATTI'S FIFTY TROUBADOURS.

One of the singularly successful attractions this season has been the Black Patti Troubadours, now touring in the Northwest under the direction of Voelckel and Nolan.

For twenty weeks this company has been appearing at the leading combination houses of the big cities to large and very appreciative audiences. The company, headed by Madame Sissieretta Jones (the Black Patti), is credited with being the very best organization of its kind in existence. The stage offering of this company is a decided novelty, immensely amusing in its comedy features and rich in melodies voiced by the sweetest singers of the sunny South. Managers who have played this attraction at their houses are loud in their praises of the company and the performance. The popularity of the company is so great that it is eagerly sought after by managers in all parts of the country. The time for this season is booked solid, and Voelckel and Nolan are now booking time for the season of 1897 98, which promises to be even more prosperous for their enterprise than the current season.

OTERO IS HERE.

La Belle Otero, the dancer who is to begin an engagement at Koster and Bial's next Monday, arrived in New York on Sunday last on the *Champagne*.

Otero was accompanied by her maid, her dancing master and her collection of jewels which is said to be worth fully $1,000 000.

Otero came here about six years ago, when the Carmencita craze was at its height. She danced at the Eden Musee, and the rivalry between the two dancers at the time was intense. Since her last visit Otero has learned to sing. She is expected to create something of a sensation at Koster and Bial's. She is booked there for thirty performances, and when her engagement closes she will make a short tour of the country.

NEW THEATRE IN HARLEM.

J. S. Shea, proprietor of Shea's Harlem Music Hall, has bought four lots on Third Avenue, between 152d and 153rd Streets, on which he will erect a variety theatre. The house will be built of Philadelphia brick, trimmed with brownstone and limestone. It will be handsomely decorated, and have a seating capacity of 1,000. The building will be begun shortly, and it will be ready for occupancy in November. M. A. Levenson, who is now connected with Mr. Shea's enterprises, will probably be the business manager of the new theatre.

THOMAS'S PLAY AT KEITH'S.

Augustus Thomas, as told in THE MIRROR a short time ago, has written a new one-act play for the Keith theatres. It will have its first production at the Union Square on Jan. 25. Frederick Bryton and Grace Filkins have been engaged to appear in it. The rehearsals will be conducted by Mr. Thomas himself. Resident Manager Fynes will provide a new and very handsome setting for the piece, which means that it will be staged in the very best possible manner.

BIG BUSINESS AT KEITH'S.

The business at Keith's Union Square Theatre during the past two weeks has been the largest in the history of that successful house. That means something big, as the place is crowded night and day right along. It is no wonder, though, for the bills during the past two weeks have included Helene Mora, the Russell Brothers, Bessie Bonehill, Lydia Titus, Arthur and Jennie Dunn, Amann and the Finneys.

VAN BIENE AT OLYMPIA.

Auguste Van Biene, the actor-musician, whose tour in The Broken Melody came to an end recently, has been engaged to appear at Hammerstein's Olympia Music Hall for thirty performances, beginning next Monday.

Mr. Van Biene intended to return to Europe on Saturday last, but the very tempting offer of Mr. Hammerstein caused him to alter his plans. The contract, which mentions a very large salary, includes the services of Mr. Van Biene's accompanist, Mr. José.

WILLIAMS AND WALKER GOING ABROAD.

Williams and Walker, the "two real coons" who have met with such great success at Koster and Bial's, will go to London in February. When these two talented men appear in the London halls the other negro impersonators will have to make a sudden rush for the provinces. They will teach the Britishers what real unction is, and they will make the blackest of their imitators turn pale with envy.

GUILBERT STRIKES A SNAG.

The directors of the Monument National in Montreal, where Yvette Guilbert was booked for Jan. 18, have refused to allow her to appear at that house. The hall is the largest in Montreal and is owned by the Jean Baptiste Society, and it is said that the Catholic authorities used

their influence to prevent her singing in the hall.

MINSTREL KINGS MEET.

On Thursday last, Primrose and West and Barlow and Wilson met in Bridgeport, Conn. These four men were formerly partners, but separated years ago. After their respective performances the "big four" met and talked over old times, with the result that they resolved to form a new alliance. A telegram was sent to George Thatcher, and when his reply was received, Mr. West announced that a big company, to be known as the Barlow, Primrose, Wilson, Thatcher and West Minstrel company. It will make a tour of the world.

BENEFIT FOR SAM WESTON.

A big benefit will be tendered to Sam Weston, the blind minstrel, at the Fifth Avenue Theatre on Sunday, Jan. 31. Henry C Miner has given the use of the house free, and the chances are that the expenses will be so small that almost the entire receipts of the entertainment will be handed over to the beneficiary. Isidore Witmark is managing the benefit, and all communications regarding subscriptions or offers of services should be addressed to him at 49 West Twenty-eighth Street, New York.

LADY HOPE IS COMING.

Lady Hope, formerly May Yohe, who has been in London for several seasons, and who is now the principal performer in The Belle of Cairo at the Court Theatre in that city, has accepted a tempting offer from Albert Bial, and will begin an eight weeks' engagement at Koster and Bial's on March 1.

VAUDEVILLE JOTTINGS.

That good vaudeville performers are always in demand is shown by this incident: The company playing A Yeoman Yeoman laid off for a week recently in Milwaukee. C. F. Loraine and his wife (St. George Hussey), who are in the company, received two offers from vaudeville managers in Milwaukee and one from a Chicago manager for a week, but as Mr. Litt objected to their appearing with any co. but his they were obliged to decline.

Ezra Kendall, who wrote the sketch in which his wife, Jennie Dunn, and Arthur Dunn appeared at Keith's last week, and which is remarkably bright, will reappear soon at the Union Square, where he made a substantial hit a few weeks ago.

Max S. Witt, the popular composer, has written a new march and two-step, which he calls "How Do You Do?" It is very catchy, and will no doubt be used at all the balls and dances during the remainder of the gay season. It is published by Joseph W. Stern and Company.

Dudley Prescott made a hit last week at Koster and Bial's with his imitations of various instruments.

Warren G. Richards gave an entertainment at the Catholic Orphan Asylum on Wednesday last.

Cushman and Holcombe have taken Los Angeles by storm. The engagement at the Orpheum in that city has been a phenomenal success, and encores and curtain calls have been the order ever since they have been in the bill. They will fill engagements in Milwaukee, St. Louis and Chicago before returning East.

Gertie Gilson, who is very popular in Cleveland, honored that city recently by introducing a new song there while playing an engagement with the Meteors.

Filson and Erroll are making a big hit with the Meteors in their family jar sketch.

Mrs. Frank M. Drew, wife of the proprietor of the Star Theatre in Cleveland, received a Christmas present of a handsome silver set from her father.

The Star Theatre in Cleveland, which is under the management of Frank M. Drew and W. T. Campbell, is very prosperous this season. An unusually good list of attractions has helped to bring the theatre into great popularity, and it is patronized by some of the best people in the city.

Maggie Fielding, of the once famous team known as the Fieldings (John and Maggie), is playing her original part of Mary Nolan in The Man Upstairs at the Pleasure Palace. It is her first appearance in vaudeville in twelve years.

B. F. Keith celebrated the fourteenth anniversary of his commencement in the theatrical business by entertaining a party of American friends in Milan. On Saturday he left Milan for Genoa, continuing his tour of Italy.

Whilfred, the accomplished dancer who made such a pronounced hit at Pastor's last week, has been engaged for Hyde's Comedians.

Emilie Edwards appeared recently at the Chicago Athletic Club and made a very good impression with her songs and stirring recitations.

Augustus Thomas superintended the rehearsals of his play, The Man Upstairs, last week, at the Pleasure Palace.

The Wonderland Theatre in Grand Rapids has prospered since its opening under J. H. Moore's management. He is furnishing very good bills, which attract large houses.

The employes of the Siegel-Cooper Company are arranging for a big vaudeville entertainment to take place on Jan. 28 at the Lenox Lyceum.

The farceurs, Sadie De Wolf and Lulu Walters, have been engaged for the American tour of Winton, the English magician.

Oliver Ditson company, of Boston, Mass, have just issued professional copies of Ida Orme's songs, "A Lesson in Kissing" and "The Music Hall Girl," which were recently published by them. They will send them gratis to professionals applying for same. Both these songs are being sung by a number of well-known artists, and their success is instantaneous.

Frederick Bryton and Grace Filkins, who appear at Keith's on Jan. 23, will open at the Criterion Theatre, Brooklyn, on Jan. 18.

Hilda Thomas wore some very beautiful new dresses at Keith's Boston house last week. She had them especially made for her tour of the Keith circuit.

Gertrude Rutledge informs THE MIRROR that it was she, and not Gertrude Reynolds, who appeared at the Academy of Music, Montreal. The similarity of the names was the cause of the error.

A man jumped on the stage of an Eighth Avenue Theatre the other night and kissed one of the serio-comics. He was arrested and fined $10.

Yvette Guilbert will give her only matinee on Friday afternoon at Koster and Bial's. A feature popular in the West will be a reception on the stage by Guilbert to the ladies in the audience after the performance.

Robert Grau continues to scoop in the big guns of the legitimate. His latest catches are Frederick Bryton and Grace Filkins, and Catherine Lewis and Cecil Baker. The latter team open at the Schiller Theatre, Chicago, Jan. 18.

John Pullman, a big-hearted real estate dealer of Union Street, Brooklyn, saved the remains of Charlotte Sutherland, the widow of "Bob" Hart, the minstrel, from burial in Potter's Field last week by paying the expenses of their transportation to Port Jervis and for their burial in the Hart family plot. Mr. Pullman's act was purely philanthropic, as he did not know the Harts, and had simply read of Mrs. Hart's misfortunes in the newspapers.

Billy Birch, the veteran minstrel, will have another benefit at the Fourteenth Street Theatre on Sunday evening, Jan. 24.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—At Hopkins's South-Side house there is a very strong bill, including the Pantzer Brothers, James Hoey, Charles B. Ward, Coulter and Hayes, Harry Lines, Belle Luther, Welsh and Francis, and the stock co. in Divorce. The Biograph continues.

Schiller Theatre: This beautiful house is holding its own, and this week's co. is made up of Alcide Capitaine, who remains another week; Ed. J. Heffernan, Redding and Stanton, in Adventures of an Advertisement; Daly and Devere, Van Aukes, McPhee and Hill, Jerome and Alexis and Alonzo Hatch. Fred Macart's dogs and monkeys are wonderful and scored a big hit. The Cinematographe is still here.

Chicago Opera House: Packed to the doors, matinee and night, is the rule here. Those who appear are: George Evans, Falke and Semon, Wormwood's Animals, Dixon, Bowers and Dixon, the Reed Birds, Charles Diamond, Detroit Brothers, Joseph Doner, Fralkowski, Harry Thompson, Bertie Reigle, and a Chicago performer, Belle Sacha.

Olympic: Manager Castle has a lengthy bill including Reily and Woods' co., with the festive Patrick Reilly, Burt Sheppard, the Olifans, Smith and Cook (although this is only part of the original team), Robetto and Doretta, Lane Sisters, Carrie Scott, Howard and Bland, Grace Celeste, Erni and Ford, and Davera.

Haymarket: This recent acquisition to the vaudeville list of theatres started in the week with the startling information that the future prices would be 5, 10, 15, and 25 cents. Of course Kohl and Castle know what they are doing, but this is a very low price of admission for the expensive attractions they are playing. This week those who start in with the new price list are: Clifford and Huth, Rogers Brothers, Felix and Cain, Smith and Fuller, Fisher and Carroll, Emery and Marlowe, Bennetto and Reto, Lee Ingham, Schafer and Clark, Tamborine McCarthy, Kaine and Kelmer, Kitty Mills, Carrie Monroe, McBeard and Moore, and a funny closing sketch called McFadden's Tenement.

Lyceum: Manager Grenier, in direct opposition to the above-mentioned house, has raised his prices; and in the future excludes the refreshment and smoking privilege. The week opened with average large house, which greeted Weber's Olympia co. There are many brilliant acts with this organization, and the burlesque part of the show was handsomely costumed.

Sam T. Jack's Opera House: Harry Morris's 20th Century Maids are playing a return engagement to big business.

Tivoli: Lawler and Clement's co., which includes Billy Arnold, Lydia Gardner, Camelle Kenyon, Rajah, Lawler and Clement, and other talent, is the attraction.

Imperial Music Hall: A colored co., called The Down in Georgia co., forms part of the programme this week, together with Madeline Franks, Ida Russell, Nicholls and Martell, Le Mack and Temple, James H. Cullen, and others.

The Royal and Orpheus Music Halls both have new bills this week.

Mollie Thompson has a diamond tooth. Dr. Evans, the American dentist living in Paris, is responsible for the expert piece of dentistry which cost Miss Thompson $800.

Ned C. Wayburn has been making quite a hit in Chicago with his "rag time" piano playing and amusing specialty.

Dolph Livins called on the vaudeville man last week looking as bright and happy as of yore. He and his talented wife are still members of the Howard Athenæum co., which A. J. Hughes is managing with success.

Al H. Wilson has just finished playing the circuit of vaudeville houses in Chicago and has been re-engaged for return dates.

Pete Clark was here in advance of Weber's Olympia co.

Perry Landis, of Sosman and Landis, is booking some very strong cards for Pike's in Cincinnati. The headquarters is in Chicago. HARRY EARL.

BOSTON, MASS.—The Cinematographe is replaced by the Biograph at Keith's. Archie Alberti and Anna Orlandi, of the Mapleson co., head the vaudeville bill, which includes Bessie Bonehill, Mr. and Mrs. Charles T. Ellis, the Dunns, Leo Dervalto, Wood and Shepard, Herr Von Pein, Fred St. Onge, the Boston trick bicyclist who thus makes his debut; Conroy and McFarland, E. M. Hall, Howard and Sinclair, W. F. Denny, Eldora and Nevins, Hawley and Doyle, Hi Tom Ward, and the Sevini's Troubadours.

The lower floor of the Zoo has been turned into a Japanese village, and the Streets of Yeddo promise to prove attractive.

Gus Hill's New York Stars are at the Howard Athenæum this week, and in the house's own olio appear Melville and Conway, Mulvey and Inman, William and Minnie Ahearn, and the Nibbes.

The Pulse of New York is the play of the week at the New Grand. In the olio are Beatrice A. Keijik, Eaton and Heathers, Myrtle Tremaine, Nina Neville, James Macy, William Russell, John Phillips, Idalia Weston, Letitia La Vene, Marie Warren, Chester Berringer, and James E. McElroy.

At the Grand Opera House this week Michael Strogoff is presented by the stock co. The variety show includes Harry Rogers, Hosford and Lincoln's Yellow Kid Band, Fresno Brothers, Will G. Hilliard, Prescott and Lewis, and Mons. Hirawan.

Pat Foster's Extravaganza co. is at the Palace this week, and in their olio are Marie De Rossett, Campbell and Beard, Lowry and Hanley, Harry Lemarr, Leslie and Curdy, Clara Chevoe and others.

The Lyceum has as its attraction this week the Ladies' Club, which presents in its olio Lew Palmer, the Chantrells, Alexander and Watson, Dot Lathrop, George W. Leslie, Burke and Grey, Mlle. Vera Dore, and Carr and McLeod.

At Austin and Stone's this week appear Kilmura and Otira, Countess Olo, Hattie Stewart and Tommy Gillen, Kersale and St. Clair, Kittie Walsh, Lake and Larry Magee, Billy Burke, Albertus and Weston, Frey and Fields, Dryden and Lyons, Bernard Sisters, Crowley and Corey, Dutch Carroll, the Girado troupe, the Barlow Sisters, and Ada Conquest. JAY BENTON.

PHILADELPHIA, PA.—Vaudeville continues in the ascendency and attracts our best people that formerly never gave the variety houses their patronage, but the popular prices with constant change of first-class attractions is the cause of large business and success.

Anna Held with the Parlor Match, last week at Gilmore's Auditorium, turned away people at every performance, in spite of the advance in prices and the largest receipts in the annals of this popular house were received. This week an equally strong attraction in Weber and Fields's Own co. headed by the stars. The supporting artists include Caron and Herbert, Bobby Gaylor, the three Avolos, Lottie Gilson, Lew Hawkins, Forrest and King, Albertus and Bertrand. Hyde's Comedians week of 18.

At the Bijou continuous performances an excellent change of programme warrants the largest audiences of the season, new Biographs views with local pictures proving a big card. Bonnie Thornton, Snow Family, Amann, Werner and Rieder, Rinehart Sisters, French Family, Lavedder and Thomson, De Russell, the Donovans, Lottie Mortimer, Morphet, De Roe, Frank Cotton with his comedy mules complete the first-class entertainment and deserve the big business.

The Arch Street Theatre with this week changes its style of attraction the manager, Joseph Trenzi, sending his co. with Babes in the Woods on a tour, opening at Reading, Pa. He has placed in his theatre the bookings of the late Trocadero Theatre, although announcing the London Belles to inaugurate the week of Jan. 11. John W. Isham's Octoroons opened there to-night for week, with a clever co. of forty people. The change to vaudeville is for the best, and it would not surprise me if the management made a success in their new undertaking.

Watson Sisters Burlesque co. furnish an excellent entertainment at the Lyceum. The farce, The Birthday, introduces the entire co. in marches, choruses and dances. Gus Hill's New York Stars 18.

Kensington Theatre, with Fields and Hanson's co., has a splendid attraction. Sam Sanord, an old-time minstrel, is playing this week at the continuous performance at the Dime Museum. Andy Collom, Van and Vera, Mons Wynne, Barney and Russell, Bradford and Nunn, Lamar and Mortimer, John D'Alma's dog and Monkey Circus complete the attractions.

George C. Francis, late business manager of the Trocadero Theatre, has been appointed assistant manager of the Arch Street Theatre, with Joseph Trenzi remaining as lessee. This theatre will be run as a first-class vaudeville house, and with proper bookings ought to do well.

Zazo will be at the Kensington Theatre week of 18, week. S. FERNBERGER.

ST. LOUIS, MO.—The Standard has the Howard Athenæum co. The artists are Delmore and Lee, Sam and Katie Morton, Mollie Thompson, the Leonios, Ben R. Harney, Morton and Mack, Giovini and Murphy, Kaye and Henry, Eddie O'Dell, and the Motograph.

Hopkins's: Hopkins's Transoceanics, including Carroll Johnson, the Nawns, Rosie Rendel, Juno Saleno, Horace Benners, Ford and Francis, Sharp and Flatt, Morton and Revelle, and the Biograph with new views.

The Hegan: The features this week are the Cherry Sisters, Thatcher and Marble, Adelaide performing lions, Crimmins and Gore, the Tally-Ho Trio, William Gilbert, Armstrong and Porter, Mlle. Kamochi, the Andersons, Kennard Brothers, Mons. Hanlon, Julia Keely, the Denvers, Pinnendon, and the Mays Brothers. W. C. HOWLAND.

BALTIMORE, MD.—Mr. and Mrs. Sidney Drew are the strong cards in Manager Kernan's special co. at the Auditorium. Blanche Chapman and Stella Hoyt, Maude Sheridan and James Sturgis form the Vesper

Time for this season all filled.

NOW BOOKING SEASON '97-98. WEEK STANDS ONLY

The big novelty, the phenomenal success, the standard of merit,

BLACK PATTI'S FIFTY TROUBADOURS

VOELCKEL AND NOLAN, Sole Props. and Mgrs. Permanent address, 19 East 22d St., New York

Positively the Greatest Colored Show on Earth.

So proclaimed by the press and public of New York, Chicago, Philadelphia, Boston, Buffalo, Washington, St. Paul, Minneapolis, Milwaukee and Cincinnati, where their performances given at the leading theatres attracted immense audiences and scored

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A revelation of comedy, burlesque, vaudeville and opera, embodying "coon songs," "cake walks," "buck dances" and inspiring grand and comic opera melodies by the most talented and versatile singers, dancers and comedians of the Sunny South, headed by

The Greatest Singer of Her Race,

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(Mme. M. Sissieretta Jones),

Whose marvelous voice and lyric triumphs are unparalleled. The most popular prima donna in the world with the people of all nations and all races. Countless MILLIONS in every part of civilization have been charmed by her phenomenal voice. H. R. H. the PRINCE OF WALES, the Duke of Cambridge and other members of the Royal Family of England have honored her with their distinguished patronage. Her first appearance in conjunction with her own great company, which is also without equal in the wide world.

THREE HOURS OF MIRTH AND MELODY

Beginning with the Merry Musical Skit entitled

AT JOLLY "COON"-EY ISLAND

CAST OF CHARACTERS:

Rube Green, an Alabama sport . . . . . Mr. Henry Wise
Willie Wayside, a tramp . . . . . Mr. Bob Cole
Jim Fiddlehammer, looking for the best of it } . . . . . Mr. Billy Johnson
Silas Kalsomine the red-hot man . . . . . }
Rev Sir, ex-former . . . . . Mr C. L. Moore
Michael McSweeney, the pride of the force . . . . . Mr David Rastus
Teddy, the handsome waiter . . . . . Mr. C J. Mahoney
Cheeky, a newsboy . . . . . Mr Coley Grant
Prof Knowitall, a museum barker . . . . . Mr. Anthony D Byrd
Wm. Jackson, a photographer . . . . . Mr. Ben Underwood
Sam Thomas, a cabman . . . . . Mr. James Jones
Widow Dean, also a former . . . . . Miss Jennie Reed
Liz Leary, the belle of Avenue A . . . . . Miss Stella Wiley
Nancy, an adventuress . . . . . Miss Sadie De Wolf

Chorus of 40 trained voices

During the action of the skit the following musical specialties will occur: Opening Chorus, "At Jolly Cooney Isle" (original), company; "Belle of Avenue A," Miss Stella Wiley; "The Three Little Kinkies" (original), Misses Wise, Davis and Overto; Comic Song, Bob Cole; "Back Four Hundred's Ball" (original), Billy Johnson; "Black Gal Mine," Henry Wise; Quintette Comique, "4-11-44" (original) Johnson Cole, Henry Wise, Misses De Wolf and Overton; "Honey, Don't You Love Your Little Man?" Coley Grant; Anthony D Byrd and Oriole Septette; "Red Hots, Red Hots" (original), Billy Johnson; Finale, "Down to Cooney Isle" (original), company.

VAUDEVILLE OLIO

Sadie—DE WOLF SISTERS—Rosa
Vocal Duettists

The Comedian and Author,
BOB COLE
Assisted by MISS STELLA WILEY, in a Terpsichorean Review.

BILLY JOHNSON
In his latest Descriptive songs: 1, "The Baggage Coach Ahead;" 2, "Through the Stages of Life," in three scenes.

A SPANISH REVIEW
Conceived and arranged by Johnson and Cole. During the manœuvres of the Toreadors the following letters will be formed: T-R-O-U-P-E.

LLOYD GIBBS
Tenor Solo.

COLEY GRANT and RASTUS DAVIS
Comedy Acrobats.

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Introducing the world-famous BLACK PATTI (Mme. M. Sissieretta Jones), assisted by Camille Cassella, contralto; Lloyd Gibbs, tenor; C L. Moore, baritone, and a chorus of forty trained voices, presenting the following programme of grand and comic opera selections:

"Cavalleria Rusticana"—Intermezzo, "Ave Maria" (Mascagni) . . . . . Chorus
"Faust"—Kirmess Scene (Gounod) . . . . . Chorus
"The Bohemian Girl"—"The Heart Bowed Down" (Balfe) . . . . . C. L. Moore
"Chimes of Normandy"—"Silent Heroes" . . . . . Chorus
"Il Trovatore"—"The Anvil Chorus" (Verdi); "La Traviata"—Grand Aria . . . . . BLACK PATTI
"Il Trovatore"—"Miserere" . . . . . BLACK PATTI and Lloyd Gibbs
"The Daughter of the Regiment"—"Rataplan" (Donizetti) . . . . . Billy Johnson and Chorus
"All Hail the Queen" (Cole) . . . . . Lloyd Gibbs and Chorus
"Grand Duchess"—"The Sabre Song" (Offenbach) . . . . . BLACK PATTI and Chorus
"Tar and Tartar"—Medley of National Airs . . . . . BLACK PATTI and entire company

Charles Hoffman . . . . . Musical Director | Bob Cole . . . . . Stage Manager
Business Direction by E. Herrman.

Address communications to Voelckel and Litt's Bijou, Milwaukee; Jan. 11-16, Litt's Bijou, Minneapolis; Jan. 24-30

Quartette: Dorothy Drew, Lizzie and Vinie Daly, and William Henry Rice are the principal members of the co. Weber and Fields's Own co. 18. Al Reeves' co. are holding their own at Kernan's Monumental Theatre. They will give way to Rice and Barton's Gayety Extravaganza co. 18.

CINCINNATI, O.—The Star during the week 3-9 had the Fat Women's Burlesque co., but this was almost lost sight of in the special attraction of the Cherry Sisters. The theatre was crowded as it had not been before this year. Excelsior comes 11-17.==Flynn and Sheridan's Big Sensation was at the People's 3-9. It is a double combination, containing both creole and white performers, as well as a number of Moorish jugglers and dancers. The following actors appeared: Smart and Williams, Lillian Lancaster and Gertie Collins, the Farrells and Sophie Thorne, and Thomas Smith. The business done was above the average. Next is Vanity Fair.==The Pike offers an exceptionally strong bill for the week of 10-16. The list is headed by Johnstone Bennett and S. Miller Kent. Besides them are Pearl Andrews, Al H. Wilson, Collins and Collins, the Funkino Japanese Troupe, Brown and Brown, Delamotto and Thorne, Alice Shaw and her twin daughters, and the Cinematographe.

BUFFALO, N. Y.—Gus Hill's Novelties at the Court Street 4-9 proved one of the best attractions seen at that house this season. Mlle. Oceana, Annie Whitney, Lodell and Alvera, James W. Bingham, Frank Latona, Gilbert and Goldie, Rice and Elmer, Leonard and Bernard, and Montgomery and Stone. Edna May was the principal attraction at Gibbs's Music Hall 4-9, scoring a signal success. Emma Cotrelly made a hit. William S. Cook made hits.

JERSEY CITY, N. J.—The experiment of playing a variety combination at the Bon Ton 4-9, in place of the regular house show, was a complete success, standing room only being the case at each performance. Al Reeves's Big Show was the attraction, and created a good impression. The co. contains about forty people. The olio presents Cissy Grant, Perry and Burns, Ethel Milton and Fanny, Agnes Charest, a colored quartette, D. M. Frazier, W. McPherson, J. E. Caton and J. F. De Lyons, Walker Sisters, and Al Reeves. McFadden's Row of Flats introduced a ballet. The theatre will resume house cos. 11.

Meade and Dessauer, who conducted the Oriental Music Hall, Hoboken, disappeared 2 without paying the performers, and have not returned. Otto Hauser and Victor Thompson are now managers.

John E. Keefe, who has been orchestra leader at the Bon Ton Theatre for the afternoon performances, severed his connection with that house 5.

WALTER C. SMITH.

PROVIDENCE, R. I.—Westminster Theatre: The Watson Sisters' co. 4-9 gave an excellent entertainment to large audiences. In the co. were Juan de Zamora, the Brownings, Heath and Silber, Thomas Robinson, Sisters Bernard, Mitchell and Jess, Mlle. Vere Dore, and the Watson Sisters. Sam T. Jack's Adamless Eden co. 11-16.

Columbia Theatre: Papinta made such a hit with her beautiful dances at this house last week that Manager Harrington re-engaged her for the first four days of the present week (4-9). Other features were the Lundgreens, Harry Rogers, whose coster songs made a hit; Sadie Hart, Knight and King, Wilbur Mack, Lester and Williams, May Walsh, Pearl Inmann and Lizzie Mulvey, Walter Leon, Ella Carr, Melville and Conway, and the Edison Projectoscope. Business good. For the week 11-16 three Vilona Sisters, Knoll and McNeill, Charles Jerome and Clara Bell, Amelia Glover, the Midgleys, Wallace Dalton and his dog, Barnes and Sisson, Nordheim, Lord and Rowe, Evans and Hoffman, O'Brien, Jennings and O'Brien, Maggie Radcliffe, the Carlons, and O'Rourke and Bennette.

H. C. RIPLEY.

ROCHESTER, N. Y.—Academy of Music (Louis C. Cook, manager): Business excellent week 4-9, with Robie's Bohemian Burlesquers. Mae Lowery, Viva Vebriga and the Hill Sisters in their specialties were well received. Gus Hill's Novelties 11-16.==Wonderland Theatre (J. H. Moore, manager): The cinematographe is still a magnet 4-9. The olio was well furnished by Billy Van, Rickel and Watson, Ray Burton, Lorenz and Allen and Reilly, Templeton and Taylor.

NORTH ADAMS, MASS.—The Fair Sex did fairly good business at the Bijou week of 4.

PATERSON, N. J.—Bijou Theatre (Ben Leavitt, manager) did well week of 28-2 with Al Reeves's clever co. of vaudeville artists. At both performances people were turned away. Fields and Hanson's co. 4-9; Jack's Creoles 11-16.

NEWARK, N. J.—Waldmann's Opera House (Fred Waldmann, manager): The Rentz Santley co. played a return engagement 4-9. The bag-punching act of Miss Gordon is still a very interesting feature. Good business. Hyde's Comedians 11-16; Meteor co. 18-23. Manager Waldmann will give a ladies' matinee Friday, Jan. 15.

ALBANY, N. Y.—Pearl Street Theatre (John J. Carlin, manager): The Brand of Cain with Mamie Sheridan Wolford filled the house 4. During the week the bill was changed to The Smuggler and The Streets of New York. Lester and Williams 11-16.==Gaiety Theatre (Agnes Barry, manager): The Fay Foster co. opened to big business. The olio includes Campbell and Beard, Lowry and Hanly, Harry La Marr, Leslie and Cardy, the Judges, and Clara Chevee. The Fair Sex Burlesque co. 11-16.

STEUBENVILLE, O.—London Theatre (Frank J. Watson, manager): Week of 4-9—St. Clair and Lorens, Barney and Russell, Adams Sisters, Corinna, and La Petite Clara. Business and entertainment good.

LOS ANGELES, CAL.—Orpheum (Charles Schimpf, manager): Holiday trade was excellent. The old favorites remained. Keoly's acrobatics caught the house. Cushman and Holcomb were artistic in their operatic sketch, and Galletti's Monkeys were very amusing. Coming 4: Three Dunbar Sisters and Clermont's Animals.

VAUDEVILLE PERFORMERS' DATES.

Amann—Keith's, Phila., 11-16.
Andrews, Pearl—Hopkins's, St. Louis, 11-18.
Bloom and Cooper—Keith's, Phila., 11-16.
Beaudet, Louise—Olympia, N. Y., indef.
Baker, Will G.—Del. Music Hall, Victoria, B. C., indef.
Bonehill, Bessie—Keith's, Boston, 11-16.
Clark, Eddie—Tucker's, Springfield, Mass., 11-16.
Crimmins and Gore—Hagan's, St. Louis, 11-16.
Carrie, Mlle.—K. and B.'s, N. Y., 11-16.
Cushman and Holcombe—Orpheum Circuit, indef.
Diva, Nini—Olympia, N. Y., 11-16.
De Forests—Olympia, N. Y., indef.
Deckstader, Lew—K. and B.'s, N. Y., indef.
Drew, Mr. and Mrs.—Auditorium, Baltimore, 11-16.
Dunn, Arthur and Jennie—Keith's, Boston, 11-16.
Denny, W. F.—Keith's, Boston, 11-16.
Donovans—Keith's, Phila., 11-16.
Eldridge, Press—H. and B.'s, Brooklyn, 11-16.
Ellis, Madge—London, indef.
Fox, Will H.—Palace, London, indef.
Faneyo, The—Keith's circuit, indef.
Frencelli and Lewis—G. O. H., Boston, 11-16.
Frey and Fields—G. O. H., Boston, 11-16.
Fiourette—Keith's, New York, 11-16.
French Family—Keith's, Philadelphia, 11-16.
Ellis, Charles T.—Keith's, Boston, 11-16.
Guilbert, Yvette—K. and B.'s N. Y., till Jan. 15.
Gilbert and Ray—Proctor's, N. Y., 11-16.
Grais, Herr—Proctor's, N. Y., 11-16.
Horn Brothers—Proctor's, N. Y., 11-16.
Held, Anna—Lakewood, N. J., 12-16.
Heindl, Alex.—Keith's, N. Y., 11-16.
Healys—Keith's, N. Y., 11-16.
Harbecks—Keith's, N. Y., 11-16.
Harney, Ben—Olympia, N. Y., 11-16.
Haulons—Palace, N. Y., 11-16.
Johnson and Mack—Palace, N. Y., 11-16.
Kronemann Bros.—K. and B.'s, N. Y., 11-16.
Karina—Olympia, N. Y., indef.
Lewis and Ernest—Palace, N. Y., 11-16.
Mooer, Raymon—Pastor's, N. Y., 11-16.
Merrillees Sisters—K. and B.'s, N. Y., indef.
Macarte Sisters—Keith's, N. Y., 11-16.
Marion and Pearl—Pastor's, N. Y., 18-23.
Martens, Alexandra—Palace, N. Y., 11-16.
Mitchell, Kitty—Keith's, N. Y., 11-16.
Mitchell, Leola—Johannesburg, S. A., indef.
McLean and Hall—Palace, N. Y., 11-16.
Music Four—Proctor's, N. Y., 11-16.
McCloud and Melville—Proctor's, N. Y., 11-16.
Mortimer, Lottie—Keith's, Phila., 11-16.
Nicholl Sisters—Johannesburg, S. A., indef.
Nelson Sisters—Olympia, N. Y., indef.
Ouzani Troupe—K. and B.'s, N. Y., indef.
Ransone, J. W.—Keith's, N. Y., 11-16.
Reno and Richards—Keith's, N. Y., 11-16.
Rice Brothers—Proctor's, N. Y., 11-16.
Rogers, Harry—Grand, Boston, 11-16.
Rhinehart Family—Keith's, Phila., 11-16.
Raymond, Maude—Pastor's, N. Y., indef.
Routt, Cora—Olympia, N. Y., indef.
Stuart—Opheum, Los Angeles, till Jan. 24.
Sidmans, H. and B's., Brooklyn, 11-16.
Sie Hassan Ben Ali Troupe—Olympia, N. Y., indef.
Sato—Olympia, N. Y., 11-16.
Sarony, Gilbert—Proctor's, N. Y., 11-16.
Thomas and Barry—Keith's, N. Y., 11-16.
Thornton, Bonnie—Keith's, Phila., 11-16.
Theobald, Dolly—Proctor's, N. Y., 11-16.
Thornton, James—Olympia, N. Y., indef.
William and Walker—K. and B.'s, N. Y., indef.
Werner and Reider—Keith's, Phila. 11-16.
Whitbeck, S. S.—O. H., Chicago, 11-16.
Waterbury and Tenny—Palace, N. Y., 11-16.
Wood and Sheppard—Keith's, Boston, 11-16.
Zedoras, The—K. and B.'s, N. Y., indef.
Zimmer, Marguerite—Olympia, N. Y., 11-16.

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Great successful song,

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Another decided hit by Miss Orme,

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Immensely popular. Professional copies just out. Sung with great success by Ilda Orme, Anna Held, Cora Routt, Johnnie Carroll and other leading artists. Professional copies free.

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But not offensive; pretty, catchy melodies.

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Both these songs are published with handsome title-pages—price, 50 cents each, postpaid—by

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We want a strong Sketch. Suitable for best continuous performance houses.

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THE FATAL CITY.

Thomas W. Miner comes to the front with a well-merited success in his production of The Fatal City, a new melodrama written by James R. Garey. The play caught the fancy and plaudits of the People's Theatre patrons in a decided manner, and according to the press comments, The Fatal City has bounded into popular favor without a dissenting voice. Great praise is due for the lavish mounting, excellent cast, and superb settings given Mr. Garey's work. The complete and satisfactory impression made calls for congratulations, this achievement of Mr. Miner proving his acumen ability and judgment beyond doubt. The author of the play says he hawked it among older and more experienced managers for years, even paid an agent for a four months' trip to London in vain. Elsewhere will be found New York press notices of The Fatal City. Mr. Miner is now booking time for next season.

WINTON THE WONDER.

Another European artist is about to make his debut before the American public. Many European artists have grown both famous and wealthy in America. It is therefore expected that when Winton the wonder commences to baffle American audiences with his feat of magic, another name will be added to the list of famous magicians. The management of Mr. Winton has spared neither expense nor efforts to make his tour a success in every particular. He is said to have feats of magic that have never been attempted in this country. Winton will be assisted by Mlle. Courtney, and he surrounds himself with a company of vaudeville stars including Alice Raymond, cornet soloist; Lenora Wilson, Carrie Massoney, Lulu Walters, David De-Wolf, and others. He opens Feb. 1 at Toledo, O., and will tour through the principal cities of the South under the management of Harry E. Mittenthal.

FERNANDEZ-HOFF MUSICAL DEPARTMENT.

Mrs. E. L. Fernandez announces that she has added to her dramatic agency a musical department, and has associated with her Edwin W. Hoff, the well-known singer and instructor, to place artists and select voices for chorus. Accordingly chorus people are requested to call and arrange to have their voices heard and record made of their vocal ability. A specialty of the musical department will be the arranging and drilling of mixed and male quartettes. Singers are requested to send their names and addresses to Musical Department, Mrs. E. L. Fernandez, 1440 Broadway, New York.

MATTERS OF FACT.

A Boy Wanted played to $4,870 New Year's week at Keith's Opera House, Providence. This is one of the average week's receipts for both the theatre and the attraction. Mr. Blaney expects both The Electrician and A Hired Girl to eclipse the wonderful record of A Boy Wanted as a money-maker, and W. F. Crossley has made a wager with Mr. Vance that the profits of The Electrician will exceed those of The Boy from Jan. 25 till end of season.

Kennedy and Smith, managers of the Auditorium, Parkersburg, W. Va., telegraph that Blaney's A Baggage Check appeared there on Thursday night to standing room only and gave great satisfaction.

The booking of the Academy of Music, Quebec, Canada, is done by Tom Maguire, who has offices in the Standard Theatre Building this city. Artists with first-class specialties are requested by Mr. Maguire to forward their addresses and state their lowest salaries.

Margaret Fuller, who was compelled to close her season temporarily on account of bad booking, will resume her tour on or about Jan. 18 under the direction of Thomas L. Coleman, who is also Miss Fuller's leading support. In addition to The Princess of Bagdad and Camille, Miss Fuller will next season have in her repertoire, Romeo and Juliet, The Taming of the Shrew and a play from the pen of Alexander Dumas. Her present tour is being booked by the American Theatrical Exchange.

The Goldsmith Mirror make-up box is the latest thing in a theatrical outfit. The mirror is so arranged as to be most practical in making-up. The Goldsmith Trunk, which has attained a high standard in the profession, is in use by members of most companies on the road.

Manager Newell telegraphs from Monroe, Mich., that all dates of Tompkins's Black Crook company will be filled, notwithstanding all reports to the contrary.

It is claimed that When London Sleeps broke all records at the Saturday matinee performance during its engagement at the Academy of Music of Washington, D. C.

Manager Weis reports that the Leos, hypnotists, played to "Standing Room Only" at Waco, Tex., last week.

The Cook Opera House at Rochester, N. Y., has changed hands, and is now being managed by George C. Gerling, who wishes to hear from managers holding time at this house. Manager Gerling has the week in February, beginning with Washington's Birthday, open, also time in March and April.

Puppies by the celebrated English greyhound Champion Lord Neverstill, a repeated prize winner, are offered for sale by R. C. Brinkley, box 26, Woodhaven, N. Y., the owner of the Woodhaven Kennels.

Managers Jennings and Graves have some open time at the Hartford Opera House, Hartford, Conn., where Cleveland's Minstrels, Little Christopher, and Down in Dixie played to big business last week.

Open time in January and February can be had of Paxton and Burgess, managers of the New Creighton Theatre, Omaha, Neb.

Sheppard Camp, who can sing baritone, tenor, or soprano, is represented in New York by Robert Grau. Mr. Camp has some open dates for first-class vaudeville houses.

Mr. and Mrs. Francis Labadie have abandoned their starring tour in the legitimate, and will play the high-class vaudeville theatres. They want a strong sketch for the purpose, and may be addressed at Library Park Hotel, Detroit, Mich.

Harrison J. Wolfe is disengaged, and may be addressed in care of this office.

J. J. Spies wants to hear from people with good plays, which he will engage on royalty for one week at a time.

Aida Rivers is doing eccentric comedy work with Santa Maria.

Edward Owings Towne, who is the author of Other People's Money, By Wits Outwitted, and In Old Madrid may be addressed at 1825 Unity Building, Chicago.

W. J. Cleveland writes that Cleveland's Minstrels refused to play at Hartford recently on account of a dispute in regard to the pecuniary settlement, Mr. Cleveland alleging that the manager of the house did not pay the owner of the company his share of the receipts. Mr. Cleveland declares that the company is in the very best condition, filling all contracts, and doing a big business everywhere.

All the scenery for Straight From the Heart, which is very elaborate, is being painted by Gates and Morange. The piece is to be produced on Jan. 25 at the Academy of Music.

THE AMATEURS.

The New York Athletic Club gave an amateur minstrel performance at Carnegie Hall, Dec. 29, the participants including P. J. Fisher, George Schwegler, C. J. Kintner, Milton F. Whitely, Ernest Thorp, Charles W. Turner, E. J. Giannini, William Haas, Professor Koch, Donovan and Leonard, Giles A. Taintor, John P. Nicholas, C. T. Stickney, A. F. Camacho, W. E. Doyle, Jr., G. B. C. Hogan, Albert Lyons, R. J. Webb, Arthur J. Moore, F. B. Williams, and E. A. Crowninshield.

The Long Branch Amateur Club produced Jerome K. Jerome's one-act comedy, Barbara, and Simpson and Co., under the direction of Mrs. Adele Clarke, at the Long Branch Opera House, on Dec. 29.

VAUDEVILLE. VAUDEVILLE.

Wanted for Jan. 25

Show to Run Two Weeks

MIDGETS, FREAKS, TRIPLETS, WONDERFUL CHILDREN, INFANTILE PRODIGIES

Both Physical and Intellectual

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GREAT INTERNATIONAL BABY SHOW

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Liberal salaries for strong attractions. Address B. W. HITCHCOCK, Manager.

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Permanent address, 18 W. 27th St., care Spaulding & Gray.

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Phenomenal Child Whistler—Two, three, and Bird Notes.

At Keith's Bijou Theatre, Philadelphia, Nov. 9. For Open Time and Terms, address I. T. Hibbard, MIRROR.

"A distinct hit."—*Phila. Times.*==="Is beyond question a rival of Mrs. Shaw."—*Phila. Inquirer.*==="Emphatic hit."—*Phila. Record.*==="Whistles so beautifully that the listener forgets even Mrs. Shaw."—*N. Y. Journal.*==="An instantaneous hit."—*N. Y. World.*

SHEPPARD CAMP

Phenomenal triple-voiced vocalist. Sings in three distinct voices—Baritone, Tenor and Soprano. Range of voice 4½ octaves.

For Open Time, address ROBERT GRAU, Agent. Or SHEPPARD CAMP, Care MIRROR.

HILDA THOMAS

ASSISTED BY **FRANK BARRY**

KEITH'S UNION SQUARE THEATRE THIS WEEK.

Bijou, Phila., Jan. 18. Castle Circuit, Chicago, Jan. 25.

A HIT! A HIT! A HIT!

ADA DEAVES

ON VAUDEVILLE STAGE. IN COON BUSINESS.

Permanent address 18 Webster Ave., New Rochelle, N. Y.

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The Irish Beauty and Peer of Entertainers

"Emilie Edwards is an artiste; one of the best barytone voices I ever heard; makes a fine appearance."—*J. D. Hopkins.*

"Emilie Edwards is a handsome young woman, with a rich contralto voice."—*Chicago Herald.*

"Emilie Edwards has a cool soprano voice."—*Alan Dale.*

"Emilie Edwards is called a singer; I call her an elocutionist."—*Jessie Wood, N. Y. World.*

Emilie Edwards has no competitors, therefore no equals.

THE UNDOUBTEDLY SUPREME "NOVELTY" INVENTORS

DAN'L **CRIMMINS and GORE** ROSA

In their new colossal and ludicrously funny novelty, entitled MIXED AND TWISTED (copyrighted), surpassing our famous successes, "What Are the Wild Waves Saying" and "Coming Through the Rye."

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WILLIAM CALDER, Sole Propr. and Mgr.

Boston, Mass., Nov. 9-14, Bowdoin Sq. Theatre.

MRS. E. L. FERNANDEZ

Begs to announce that at the request of several managers she has added to her dramatic agency a musical department, and has associated with her

MR. EDWIN W. HOFF

the well-known singer and instructor, relying on his experience and knowledge to properly place artists and select voices for chorus The enterprise has already received the hearty approval and promise of patronage of all the leading operatic stars and managers, including KLAW & ERLANGER, B. D. STEVENS, Esq, of DEWOLF HOPPER CO., A. H. CANBY, Esq., of FRANCIS WILSON CO., F L. PERLEY, Esq, of THE BOSTONIANS, CHAS. HOYT, Esq., FRANK McKEE, Esq., JOSEPH BROOKS, Esq., DANIEL FROHMAN, Esq., AL HAYMAN, Esq, and others.

NEW YORK, Dec. 16, 1896.

MY DEAR MR. HOFF.—I have your letter notifying us that you have formed a branch of MRS. Fernandez's agency for the selection of capable singers. I am glad to know that you have turned your attention in that direction, for none knows better than you the requirements called for by managers in arranging a musical company. I wish you all success, and I believe the demand for such an agency as you have in view will be certain to secure it. I am, Very cordially yours, A. H. CANBY.

NEW YORK, Dec. 18, 1896.

MY DEAR MR. HOFF.—Am just in receipt of your circular, and think the move a very good one, for no one is a better judge of voices than you, and your assistance in picking them out will be of much benefit and save much time to the management. As ever, Sincerely yours, FRANK L. PERLEY.

NEW YORK, Dec. 16 1896.

Mr. Edwin W. Hoff:

MY DEAR MR. HOFF.—I am in receipt of your favor announcing the establishment of an agency for solo and chorus singers. I heartily commend the undertaking, and will be pleased to enlist your services when organizing for the coming season. Respectfully, E. D. STEVENS.

Chorus people are desired to call and arrange to have their voices heard and record made by Mr. Hoff.

It is the object of this agency to be able to supply on demand the proper person required by managers. A specialty will be the arranging and drilling of mixed and male quartettes, for productions. Music can be sent to the Agency and the voices will be selected and drilled in the music by Mr. Hoff Managers forming Summer companies should let us know their wants early in the year, so that the best people can be reserved for them. It shall be our proud object to NEVER disappoint and to prove that **RELIABILITY** is our watchword.

SUMMER ENGAGEMENTS ARE NOW BEING MADE. SINGERS SHOULD SEND THEIR NAMES AND ADDRESSES IMMEDIATELY, AS MANAGERS ARE INQUIRING FOR GOOD PEOPLE DAILY.

All Operatic Artists Are Requested To Send Their Addresses To Musical Department,

MRS. E. L. FERNANDEZ, 1440 BROADWAY, N. Y.

CORRESPONDENCE

[Received too late for classification.]

SAN FRANCISCO.

The Alcazar, Morosco's, the Tivoli, the Orpheum, the Columbia and Baldwin have all given matinee performances week ending 9 for the benefit of the poor.

The last night of the Frawley engagement, Men and Women being the attraction, Mr. Frawley received a great send-off, as did each member of the co. It is reported that many new people will replace the present members when Mr. Frawley returns in June. There have been really few changes in the co. for the past two years, and the theatregoing public have become so fond of their old friends that it will need a remarkably strong co. to take their places in the affections of San Franciscans.

Frank Worthing has become a social lion, and has been feted and wined and dined during the entire engagement. He announces that he will go directly to his home in England. Blanche Bates is at home in San Francisco, and naturally has hosts of friends and admirers here. She has determined to spend some time in the East. Another San Francisco production is the charming Alice Pixley, and although she has forsaken her old home for the Eastern metropolis, she still holds her place in the hearts of her friends on the Coast. She has done remarkably clever work with the co., and been highly praised by the critics. Owing to illness of relatives in New York she will not make the Northern trip with the co., but leave Tuesday evening for the East. Maclyn Arbuckle will spend some weeks with his family in St. Louis, and then go to New York. His position in the co. will be a hard one to fill, for his work has been well received, and he is most popular. Hope Ross, the charming ingenue of the co., will go to her home in Boston.

This morning's paper announces that Lansing Rowan has made an engagement for life, as she is about to become the wife of Maurice De Vries, the opera barytone. The wedding is said to be set for some time in March, and will take place in New York. Miss Rowan will sever her connection with the Frawley co. during the latter part of February at Colorado Springs.

Joseph Murphy arrived here Sunday night a very sick man, having taken cold soon after leaving Portland, and in consequence was unable to open his season in Shaun Rhue at the Columbia 4. This was a great disappointment to Mr. Murphy's many friends, who were prepared to give their favorite a rousing welcome, and it was the first time since the Columbia was opened, two years ago, that there has failed to be a performance as announced. Mr. Murphy, however, has improved somewhat to-day, and says he is bound to appear to-night if he has to be carried on the stage. Shaun Rhue is the attraction for this week, to be followed by Kerry Gow 11.

The Old Homestead received a rousing welcome at the Baldwin, and was excellently put on. A double quartette and chorus is a feature.

The Alcazar produces another laughing success in Sydney Grundy's A Serious Tangle, with about the same cast as last week. It is preceded by Dream Faces as a curtain-raiser.

At the Tivoli, Jack and the Beanstalk continues to draw packed houses at each performance.

Morosco's Grand Opera House produces In the Name of the Czar. It is the first time this Russian melodrama which is filled with excitement from beginning to end has been seen in this city. Mortimer Snow takes the leading role of the young American hero. Leslie Morosco plays the part of Hector Dillworth. The leading woman's part is entrusted to Victory Bateman, who has recovered from her indisposition and is able to appear once more. The play is well staged and accurately costumed.

JAMES F. J. ARCHIBALD.

PORTLAND, ORE.

The Cook Twin Sisters' Spectacular U. T. C. co. enjoyed good gallery houses at the Marquam Dec. 28, 29. The Stanford University Students' Glee, Mandolin and Specialty Club, with Charles I. Dillon, a former Portlander, crowded the house 30. Joseph Murphy, booked 1, 2, canceled on account of sudden illness. The coming of T. Daniel Frawley and his excellent co. 11 is awaited with a deal of interest. Frawley's co. is regarded here as a Portland product. It was here, two seasons ago, the co. was organized and achieved its first successes. The plays to be produced here will be The Great Unknown, The Charity Ball, His Wife's Father, The Two Escutcheons, The Highest Bidder, and The Railroad of Love. Following Frawley's co. will be William A. Brady's Humanity 18.

The second week of L. R. Stockwell, supported by Frank Bacon's Stock co., in A. C. Gunter's Mr. Potter of Texas did fine business week ending 2. Kate Dalglish as Lady Sarah Annerly, Stockwell as Mr. Potter, and Norval McGregor as Charlie Errol were especially effective in their roles. T. A. Kennedy, hypnotist, 10-16; The Georgia Graduates with Ernest Hogan 17-23.

Manager Cordray is rapidly pushing improvements on the Columbia Theatre, his latest leased house. He anticipated opening the house 10. Owing, however, to the improvements taking more time than at first estimated the opening will be delayed until the latter part of January.

The '96 Christmas MIRROR captured the town. Managers Heilig and Cordray declared it a gem in every particular.

Business in all lines here is improving. There is a more cheerful outlook for the theatrical field than for many weeks. O. J. MITCHELL.

DENVER.

The week is devoid of novelty and the only attractions at the theatres have been Shadows of A Great City, which opened at the Tabor week commencing 3, a production of Faust at the Lyceum 3-10, and Conchita in For A Million at the Orpheum 3-10. Business has been only fair at all of these houses.

Shadows of a Great City, a melodrama of the good old-fashioned sort, was quite well handled by a co. headed by Julia Stuart. The attraction at the Tabor week commencing 10 will be Katie Emmett in The Waifs of New York.

From present indications the opening of the New Broadway Stock co. under the direction of R. L. Giffin at the Broadway Theatre, week commencing 11., will be one of the most brilliant and auspicious theatrical events of the season. The co., which is an excellent one, has been rehearsing daily since 1, and a smooth performance of The District Attorney, the opening bill, is assured.

Col. W. H. Bush, one of the managers of the Broadway Theatre, was summoned to England 2 on account of the serious illness of his wife.

Aline Crater, having terminated her engagement with A Parlor Match co., is resting in this city, which is her home.

Mr. and Mrs. Peter McCourt's beautiful home was thrown open 6, and the new Broadway Stock co. were delightfully entertained. F. E. CARSTARPHEN.

THE ELKS.

Racine, Wis., Lodge, 252, will give a charity ball Jan. 22 to raise funds for the poor of the city.

Newburg Lodge 247 held a watch meeting Dec. 31. F. W. Wilson was chairman and the Maude Hillman co. was entertained.

The Peoria Lodge intend to erect a large and handsome business building.

The male members of the Maude Hillman company were entertained by the Newburg Lodge of Elks on Dec. 31, the occasion being a Watch Night Social Session.

The committee having the entertainment and reception to be given by the New York Lodge of Elks on Friday evening at Central Music Hall, Sixty-seventh Street and Third Avenue, are sparing no pains to make the affair one of the best of the kind ever given by the organization. A vaudeville show will precede the reception and ball and many of the best professional artists have volunteered their services. John M. Ward, the ex manager of the Giants, is president of the reception committee, which is a sufficient guarantee that visiting friends will be well taken care of. The object of the affair is to help the charity fund of the organization. During twenty-eight years New York Lodge has dispensed in charity the sum of $150,000.

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Owner of the celebrated English Greyhound

CHAMPION LORD Neverstill

A. K. C. 24,323

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PUPPIES FOR SALE sired by Champion Lord Neverstill out of Grace Briant. A. K. C. 43 091; whelped Nov 17, 1896, Price $25.00. Grace Briant (imported). Winnings: 1st Mineola, 1896, and 1st Danbury, 1896. Is by Ober Briant ex Grace Ridley. Address R. C. BRINKLEY, Manager, P. O. Box 26, Woodhaven, N. Y.

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Richard Mansfield, Lessee . . Charles Frohman, Mgr.

Always Crowded—The Big Triumph

SECRET SERVICE

By William Gillette.

Management Chas. Frohman.

The Most Remarkable of all dramatic successes

Evenings at 8:15. Matinee Saturday.

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MR. ANDREW A. McCORMICK . . . . . Manager

Handsomest and safest theatre in the world.

The Romantic Irish Opera,

Composed by Dr. C. Villers Stanford.

SHAMUS O'BRIEN

Book by Geo. H. Jessop.

Evenings 8:15. Matinee Saturday 2:15.

GARDEN THEATRE Cor. 27th St., and Madison Ave.

CHARLES FROHMAN . . . . . Manager

Mr. Chas. Frohman's first production in this theatre, presenting

Mr. HENRY MILLER

In a new romantic comedy entitled

HEARTSEASE

By Charles Klein and J. I. C. Clarke.

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8th Avenue and 23d Street.

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Matinees Wednesday and Saturday at 2

The World-Famed

BROTHERS BYRNE

In their enormously successful spectacular production

THE NEW EIGHT BELLS

NEW YORK THEATRES.

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Cor. 38th St. and Broadway.

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Second week of the successful engagement of

JOHN HARE

And his **LONDON COMPANY**

Management of Charles Frohman.

THE HOBBY HORSE

A comedy in 3 acts. By A. W. Pinero.

Evening at 8:15. Matinee Saturday.

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A GENUINE COMEDY

HOYT'S

A CONTENTED WOMAN

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Evenings at 8:30. Matinee Saturday.

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THE LYCEUM THEATRE STOCK COMPANY

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THE LATE MR. CASTELLO

In three Acts, by SYDNEY GRUNDY.

Preceded by The White Flower.

Matinees, Thursday and Saturday.

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CHARLES E. EVANS . . . . . Proprietor

W. D. MANN . . . . . Manager

80th and Souvenir Night, Jan. 18.

Rice's Great Hit.

THE GIRL FROM PARIS

Music by Ivan Caryll. Book by George Dance.

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From Stanley Weyman's novel, by Edward Rose.

Evenings 8:15 Matinees at 2.

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Every night at 8:15. Mats. Wed. and Sat., at 2.

THE CARROLL-KERKER OPERA CO.

Headed by the Queen of Comic Opera

Camille D'Arville

And the Prince of Comedians

Richard F. Carroll

In the a Comic Opera

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14TH STREET THEATRE NEAR 6TH AVE.

J. WESLEY ROSENQUEST . . . . . Manager

Reserved Seats, Orchestra Circle and Balcony, 50 cts.

14th Week of the Huge Success. Last two weeks.

The Cherry Pickers

By Joseph Arthur.

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E. F. ALBEE, - - General Manager.

J. AUSTIN FYNES, - - Resident Manager.

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Under the Management of Augustin Daly.

Every evening 8:15. Matinees Wed. and Sat. at 2

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As BEATRICE,

in MUCH ADO ABOUT NOTHING.

Tues., Thurs, and Sat. evenings,

George Edwardes' Japanese Musical Comedy THE

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CAPT. IMPUDENCE

By Edwin Milton Royle.

Under the direction of W. M. WILKISON.

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GRAND SCENIC PRODUCTION

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Evenings at 8:15. Admission 50c.

WINTER GARDEN—BAL CHAMPETRE, 11 P. M

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Concert Hall. Promenade Concerts.

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HOPE BOOTH, Classic Art Productions, positively chaste and without offense. Watson and Hutchings, assisted by Ed Edwards. Maud Raymond, Raymon Moore, Billy Carter, C. W. Littlefield, Swan and Bambard, Diamond Quartette, The McAvoys, Merritt and Gallagher, The Chicks, Clark and Angelius. Tony Pastor and many others.

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LAURA BIGGAR & BURT HAVERLY in

HOYT'S—A TRIP TO CHINATOWN

Next week—Blaney's A Boy Wanted.

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BLACK HUSSAR

Great Star Cast. 70—People on the Stage—70

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The Sporting Duchess

Next week—DeKoven & Smith Opera Co.

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Bret Harte's Beautiful Play

SUE

Next week—H. Beerbohm Tree.

PARK THEATRE

A. M. PALMER and EDWIN KNOWLES . Mgrs.

A Florida Enchantment

By Archibald Clavering Gunter.

Next week—Little Christopher.

AMPHION THEATRE

EDWIN KNOWLES . . . . . Proprietor

LEE OTTOLENGUI . . . . . Acting Manager

Charles Hopper in Chimmie Fadden

Next week—Georgia Cayvan in Squire Kate.

THE CHRISTMAS MIRROR.

It is Praised on All Sides as the Leading Holiday Publication of the Country.

The Christmas MIRROR is this season receiving on all sides the praise usually bestowed upon this publication. Newspapers in all parts of the country have given it good words, and the encomiums from individuals are as enthusiastic as ever. The following are taken from the many notices received:

A BEAUTIFUL CREATION.

Detroit Free Press.

The New York Christmas MIRROR is out. It is a beautiful creation of nearly eighty pages. The place of honor in it is occupied by an illustrated article by Barton Hill, entitled "Personal Recollections of Edwin Booth." The portraits are Mr. Booth at twenty-three, the elder Booth, Barton Hill, Mary Devlin (Edwin Booth's first wife, who died in 1863), Charles Walcot, Sr., John Gilbert, John Brougham, Edwin Forrest, Ben Baker, who managed Edwin Booth during his first efforts at starring; W. S. Andrews, Mark Smith, Edwin Adams, David C. Anderson, Edwina Booth, Mary McVicar Booth, Tommaso Salvini, Lawrence Barrett, and a group showing the California Theatre company in 1876. There are also several fac-similes of autograph letters written by Mr. Booth. An illustrated paper dealing with the old Bowery Theatre from the pen of J. McCloskey is another division of the number of peculiar value to the theatrical antiquary. The portraits accompanying Mr. McCloskey's paper are of James H. Hackett, Thomas Hamblin, Madame Celeste, Mrs. J. W. Wallack, Malibran, Eliza Shaw, Charlotte Cushman, Matilda Heron, John R. Scott, Charles R. Thorne, Sr., George L. Fox, E. L. Davenport, George Jones, Edward Eddy, Barney Williams, J. S. Nagle, Fanny Herring, Charles R. Thorne, Jr., George C. Boniface, Kate Fisher, Mrs. W. G. Jones, George Thompson, and W. J. Thompson.

COMMANDS A WIDE INTEREST.

Chicago Chronicle.

In the Christmas number of THE DRAMATIC MIRROR the features are a reminiscent article on Edwin Booth by his friend and fellow actor, Barton Hill, illustrated with many portraits and several autograph letters, now first published; a comprehensive history of the old Bowery Theatre, illustrated with rare portraits of the old favorites of that house, by J. J. McCloskey; an article on the Japanese theatre, illustrated by Japanese drawings, by Georgia Cayvan, and articles commanding a wide range of interest, by Chandos Fulton, Bronson Howard, Joseph Arthur, Stuart Robson, J. Cheever Goodwin, "Biff" Hall, Harry B. Smith, Madeline Lucette Ryley, John Malone, William Gillette, Marguerite Merington, Rose Eytinge, Robert N. Stephens, Robert Hilliard, Howard Paul, Charles Barnard, Alice Kauser and others.

INTERESTING AND HANDSOME.

Ohio State Journal.

The Christmas number of THE DRAMATIC MIRROR is one of the most interesting and handsome of the holiday issues of this well-known publication. Its illustrations have employed sixteen of the best known artists engaged in such work, including Max Bachmann, H. L. V. Parkhurst, V. Gribayadoff, F. Fleming, "Zim," R. G. Vosburgh, C. H. Higbee and Leo Hauser; and its text, more nearly than ever before, represents the literary ability of the more notable persons connected with the theatre in this country. A mere list of the contributors includes nearly every dramatist of prominence and many of the more popular actors of the day.

NOTHING BETTER TO BE FOUND.

Brooklyn Eagle.

Nothing better in the way of Christmas literature is to be found of its class than the Christmas number of THE DRAMATIC MIRROR, just issued. THE MIRROR has gone in more heavily for solid worth this year and has given less space to pictures of actors, which are more or less in the nature of advertisement. Barton Hill gives some interesting side lights on Edwin Booth, based on his long and intimate acquaintance. It is a notable fact that in all the intimate glimpses we get of this great actor through the people who knew him in times of professional trial nothing petty or base crops out. He seems to have been singularly free from professional vanity and modest and sweet to a degree that is rare indeed among frail mortals. Mr. Hill's sketch is one of the best that has been written. Georgia Cayvan writes entertainingly about "Theatre Days in Japan," and many eminent actors and playwrights contribute their quota to the interesting pages.

EQUAL TO ITS USUAL HIGH STANDARD.

Baltimore American.

The Christmas number of THE DRAMATIC MIRROR is equal to its usual high standard of literary and artistic excellence. The opening article, "Personal Recollections of Edwin Booth," by Barton Hill, liberally illustrated with portraits of contemporary celebrities connected with the Booths, is of exceeding interest. Among the contributors are Joseph Arthur, Stuart Robson, who writes of the stage and the church; J. Cheever Goodwin, Georgia Cayvan, who has a unique and most interesting account of a Japanese theatre; Madeline Lucette Ryley, who contributes a thrilling ghost story; James Young, who has several poems; Joseph Haworth, who writes of personal traits of stage folk; William Gillette, Bronson Howard, Robert N. Stephens, the author of "An Enemy to the King;" James O'Neill and others prominent in the drama and literature. The illustrations are very fine, one excellent cut being of Mr. Tunis F. Dean, the popular manager of the New Academy of Music, which is accompanied by a sketch of his career.

A WORK OF ART.

Newburg Daily Register.

THE DRAMATIC MIRROR'S Christmas number is a work of art. It always is that, but this year it is a trifle ahead of predecessors. The illustrations include faces of Albert Hart, of Wang fame; James O'Neill, who is now appearing in Hamlet, but for a long time made Monte Cristo famous; May Vokes, who is too well known as one of the sisters to require any other introduction; Corse Payton, Herbert Beerbohm Tree, Murray and Mack, Irish comedians, the Hogan's Alley company and a score of other artists. Tony Pastor, John D. Gilbert, Howard Paul, James O'Neill, Kate Masterson, George Fortescue and others of equal prominence have contributions. The opening article is personal recollections of Edwin Booth by Barton Hill with reproductions of letters by the great tragedian. Taken in its entirety the Christmas number is a treasure, and one that any journal might well be proud of issuing.

TAKES HIGH RANK.

New York Clipper.

The Christmas number of THE DRAMATIC MIRROR has been received. As usual, it takes high rank among its class, and is not only a thing of beauty, but is of more than passing interest. Its cover is truly a dainty conception, and the various illustrations from original drawings are good examples of modern art. Portraits of many professionals also adorn its pages. The leading literary feature is "Personal Recollections of Edwin Booth," a very interesting article from the pen of Barton Hill. Some valuable reminiscences of the "Old Bowery" are contributed by J. J. McCloskey, and numerous stories, sketches, and poems, written by well known players and playwrights, furnish varied entertainment and also food for thought. It is a handsome issue, and will be read with pleasure and profit.

OF ABSORBING INTEREST.

Chattanooga Times.

In the Christmas MIRROR will be found features of absorbing interest. Its contributors and artists form an unrivaled group whose pens and pencils have combined to produce a work of which the profession will have reason to be proud. Students and collectors, too, will find rich contributions to dramatic literature in its pages. The pictures exceed in number, variety and artistic quality those in any previous holiday issue of this journal. THE MIRROR has entered upon its nineteenth year.

TAKES LEADING RANK.

Chicago Inter-Ocean.

The Christmas number of THE DRAMATIC MIRROR as usual takes its leading rank among its class and is of more than passing interest. Its cover presents a dainty design and the various illustrations from original drawings are good examples of modern etching or photogravure. Portraits of many professionals also adorn its pages. The leading literary feature is "Personal Recollections of Edwin Booth," a very interesting and readable article from the pen of Barton Hill. Some valuable reminiscences of the "Old Bowery" are contributed by J. J. McCloskey, and numerous stories, sketches and poems, written by well-known players and playwrights, furnish varied entertainment in its pages.

HIGHLY CREDITABLE.

Mansfield, O., News.

THE DRAMATIC MIRROR'S Christmas number is a splendid publication of seventy-six pages replete with interesting contributions from noted people of the dramatic profession, and portraits of prominent actors and actresses. Typographically and in its literary features it is highly creditable.

A THING OF BEAUTY.

Salt Lake Herald.

The Christmas number of THE NEW YORK DRAMATIC MIRROR is on our desk, and, as usual, it is a thing of beauty and a joy forever. THE MIRROR has outlived all opposition and is now practically alone in the dramatic field, but that fact seems to make no difference to Editor Fiske's determination to keep his paper up to the highest standard.

ELABORATE AND BEAUTIFUL.

Columbus, O., Press.

The Christmas number of THE NEW YORK DRAMATIC MIRROR has reached this office with the compliments of Mr. J. S. Davie, the local correspondent. This edition is certainly one of the most elaborate and beautiful issued for years, and is in the highest style of the printer's and engraver's art. It is well worth the moderate price asked for it.

BRIGHT AND ATTRACTIVE.

Public Ledger, Philadelphia.

The Christmas number of THE DRAMATIC MIRROR appears in a bright and attractive cover, which truthfully reflects the quality of the matter within. The latter includes a series of entertaining sketches, and the recollections of Edwin Booth, by Barton Hill, prove an important and highly interesting feature of the publication. As the illustrations are welcome, too, the whole number is up to the MIRROR'S standard—and that is saying a great deal.

Individual Opinion.

The following are taken from many personal expressions received:

"Better than was promised, and considered here the best of holiday publications.—W. V. LYONS, Waco, Tex.

"Admired by every one."—L. A. G. SNOAPP, Paris, Ill.

"It is complimented highly by those in this city who have it."—EDGAR J. MILLER, Americus, Ga.

"The gem of dramatic newspaperdom."—H. A. SCHOENFELD, Seattle, Wash.

"The finest Christmas publication I have ever seen."—HARRY H. MILLER, Punxsutawney, Pa.

"It has an abundance of appropriate contributions and a multitude of illustrations."—THOMAS E. ELLIOT, York, Pa.

"Not a copy was to be had an hour after their arrival."—HARRY LEWIS, San Jose, Cal.

"It was, as in former years, up to its high standard."—JOHN H. WARREN, Rockford, Ill.

"It fully meets all expectations."—J. R. KIRKPATRICK, Corning, N. Y.

"Newsdealers say they could have disposed of twice the number."—C. A. HUDIBURG, Knoxville, Tenn.

"It grows more beautiful and interesting every year."—FRED W. FIELDEN, Lawrence, Mass.

"Always a leader among contemporary Christmas publications, it again sets the pace. It is a striking example of the progressiveness of the journal."—ORMSBY A. COURT, Lowell, Mass.

"It stands foremost amid the array of holiday publications."—MRS. BYRON R. CLEMONS, Hornellsville, N. Y.

"Highly creditable from a literary point of view."—EDWARD B. MOSHER, Fall River, Mass.

"All pronounce it great."—GEORGE W. SCHROEDER, Columbia, Pa.

"A fine specimen of the printer's art."—FREDERICK F. ELLIS, New Bedford, Mass.

"The handsomest and most interesting dramatic publication I have ever seen—a credit to the publishers and the profession."—H. E. ROCKWOOD, Milford, Mass.

"Brighter and better than ever."—CHARLES G. SCHIFFEL, Sandusky, O.

"Very much 'all right.'"—L. OSGOOD, New Castle, Pa.

"One of the prettiest of holiday numbers."—M. WEST, Logansport, Ind.

"It again proves that in holiday issues, as well as all the year round, THE MIRROR has no equal."—E. S. Douglas, St. Joseph, Mo.

"The same old story—better than ever."—GEORGE L. EDDY, Racine, Wis.

"The dramatic profession should feel proud to be so ably represented as by THE MIRROR."—J. P. FITZSIMMONS, Holyoke, Mass.

"It is a beauty."—JAMES A. ENWRIGHT, Salem, Mass.

"As interesting as ever."—WILL A. OWEN, Madison, Wis.

"A delight to the eye and a feast to the brain."—JAMES D. BENTLEY, Oswego, N. Y.

"All lovers of the artistic will appreciate it."—W. R. BATES.

"Surpasses all similar publications."—ROSS RISSLER, New Lexington, O.

"Worthy of a place on top of all previous Christmas MIRRORS, of which I now have twelve."—H. E. WILLMORE, Marion, Ind.

"It is a hummer."—E. C. SHARPER, Missouri Valley, Ia.

"It is exquisite."—GEORGE L. BARNES, Frankfort, Ky.

"It presents a feast of beauty and theatrical lore."—T. D. MCAVOY, Harrisburg, Pa.

"It surpasses any literary Christmas number of any periodical that I have seen."—M. M. HAAS, Evansville, Ind.

"Attractive without sensational features, interesting in every respect, and the masterpiece of a journal without an equal in the field which it represents."—C. Z KENT, Newark, N. J.

"It is a splendid proof of prosperity. I am lost in admiration for its beauty."—CHARLES LEONARD FLETCHER.

"It is a beauty."—FRED A. STEVENSON, Elwood, Ind.

"Away ahead of anything yet."—F. A. GREENE.

"It sustains the well-earned reputation of THE MIRROR for getting out the finest of holiday periodicals."—W. H. LANGLAY, Anniston, Ala.

"It deserves all praise for its interesting reading and artistic work."—W. S. PRATT, Brockton, Mass.

"It is strictly *fin de siecle*."—J. L. ROLL, Portland, Ind.

"It is the best number of the Christmas MIRROR published up to date, and that is saying much."—SAMUEL FRIEDMAN.

"A marvel of beauty and a mine of interesting reading matter, worth double its price to any one interested in things theatrical."—I. ED. HURST, Taunton, Mass.

"It is most artistic."—WILLIAM REDMUND.

"A beautiful paper, and most interesting."—MAUD HARRISON.

"It is a beauty, and no mistake."—MARTIN J. ABNEY, Athens Ga.

"In my opinion it is one of the handsomest and most tasteful among Christmas periodicals."—E. S. BRIGHAM, St. Joseph, Mo.

"The reading matter is of the greatest interest to all in touch with matters theatrical, while typographically it is beautiful."—A. DUMONT, Hartford, Conn.

"It contains food for more than one long evening's entertainment, and of a variety to suit all palates."—COLLINS STURTEVANT, Washington, D. C.

"It is a beautiful number."—MISS L. B. BARNETT, Norwich, N. Y.

"The most interesting periodical that comes to my desk is the Christmas MIRROR. It has always been the greatest holiday periodical ever published, and this year's issue is finer, if possible than any that has preceded it."—W. H. MCGOWN, Urbana, O.

"THE MIRROR is properly the pride of the profession, and long may it continue in its proud position."—C. R. GARDINER.

"It is indeed a handsome production, and certainly reflects great credit upon its management."—JOHN W. CLOSE, Little Falls, N. Y.

"I paid my little fifty cents for the Christmas MIRROR and enjoyed every page of it. I then gave it to my father, Colonel A. J. Blethen, the editor-in-chief of his paper, and called his attention to the article by Barton Hill on Booth. My father enjoyed the article so much that he reviewed the same in our paper."—A. J. BLETHEN, Jr., managing editor Seattle *Times*.

"It is certainly a beautiful number, complete in every detail."—W. R. OSBORNE, Lansing, Mich.

"I think the Christmas MIRROR the best special holiday edition among American periodicals."—FRANK MURRAY.

"Your Christmas number this year was most artistic and interesting. I enjoyed it greatly and sent a copy to England."—LEONORA BRADLEY.

"Great admiration is expressed for the beautiful Christmas MIRROR."—HAROLD RUTLEDGE, Baltimore.

"Permit me to congratulate you on the superb Christmas MIRROR. It is indeed a thing of beauty."—SIBYL JOHNSTONE.

"I think the Christmas MIRROR one of the best and most artistic ever issued."—ETTIE HENDERSON.

HOLIDAY ECHOES.

Christmas was enjoyed by Fitz and Webster's A Breezy Time company at Chester, Pa. A beautiful diamond necklace was presented to Kathryn Webster by her husband, Mr. Fitz, and a gold watch set with diamonds to Mr. Fitz by his wife. After the evening performance the company were entertained by Fitz and Webster at a banquet and dance.

There were gala times at the various theatres in Albany on Christmas Eve and presentations were numerous. At the Leland Opera House Manager C. H. Smith received a handsome roll-top desk from the attaches, who also presented Treasurer Ad Gerber with a gold scarf pin and a ring set with diamonds. Mrs. Barry, manager of the Gaiety Theatre, received a handsome diamond ring from the attaches of her theatre, and Manager Carlin, of the Pearl Street Theatre, was reminded of the time of year when, at the close of the performance, he was presented, on behalf of the attaches, by the press agent, Warren Hastings, with a fine gold ring containing a glittering ruby.

On Christmas night the managers and attaches of the Columbia, Tenn., Theatre presented Allie Spooner with a handsome umbrella as a token of esteem.

Manager Thompson, of Little Rock, received a beautiful umbrella and cane from the employes of his house.

As a token of the esteem in which Manager Lahrmann is held, the attaches of the Grand, Davenport, Ia., presented him with a fine watch charm last week. It is suitably engraved, and bears the emblem of the Order of Elks, of which he is a member.

Leon Mayer, manager of Palmer Cox's Brownies, was presented on Christmas Eve, in San Francisco, by the members of the company with a handsome diamond stud. August Segrist, stage manager, made the presentation after the performance. Mr. Segrist was then presented with an elegant traveling bag.

Georgia Caine, of the Lost, Strayed or Stolen company, received on New Year's in Boston, from an unknown admirer, a gold watch and chain with a large corsage bouquet.

Manager Vogel, of Steubenville, O., received a handsome cane from the attaches of his theatre on Christmas night.

The Kellar company enjoyed the Christmas season. Mr. Kellar remembered each member of the company in a substantial manner. Mrs. Kellar found a cheque for $100 in a box of gloves, and Manager Dudley McAdow found a cheque for $100 in a box of perfectos. Each of the others of the company received a handsome purse containing $40 in gold.

R. E. French, manager of The Defaulter company, was presented with a handsome silver flask, suitably engraved, by the members of the company on Christmas night after the performance. A champagne luncheon finished the festivities.

As reminders of the Christmas season, Mrs. Phil Sheridan, of The City Sports company, was presented with a gold-headed umbrella, Mr. Sheridan received a handsome toilet set, and Miss Lewis is wearing a new gown. The other members of the company fared well, and all were banqueted after the performance on Christmas Day by Mr. Sheridan.

The annual Christmas festival of the members of the Charles K. Harris Comedy company was held Christmas Eve in the parlors of the Aberdeen Hotel, Kentville, N. S. A large tree, which had been handsomely decorated by Mrs. Harris, stood in one corner of the room and a long table loaded with eatables was spread in the private parlor. After feasting, Mrs. Harris distributed the presents and speech-making and story-telling were in order until nearly morning. Among the noticeable presents were to Mrs. Charles K. Harris a gold watch from Manager Harris, gold chain from Stage Manager Eugene Harris, and a pearl-handled ostrich-feather fan from Bertha Judkins; to Manager Harris shaving set, sealskin cuff-box with linen, French plate make-up glass and a jewelled match-box; to Bertha Judkins a real martin minx-tippet, Persian lace collarette; to Bonnie Hazel silk mohair Brilliantine dress, silver buckle belt; to F. S. Smith silver match box, meerschaum cigar-holder, tobacco pouch; to Eugene Harris walking-stick; to John T. Malcolm meerschaum pipe; to Ed Beckett silver sleeve-buckles, meerschaum cigar-holder, blacking set.

Tom Maguire, manager of the Academy of Music in Quebec, gave his company a treat after the performance on Christmas Eve at the Victoria Hotel in that city. A supper was served in the dining-room, during which Mr. Maguire, who played the part of Santa Claus, distributed gifts. Carrie Roma, Zelma Rawlston, and B. Trudel sang several songs, and the whole company joined in singing "Auld Lang Syne."

Roland Reed played before a very large audience in the Detroit Opera House on New Year's night. Mr. Reed is a prominent Elk, and the lodge at Scranton, Pa., sent to the Detroit Lodge a handsome gold-headed cane with a request that it be presented to Mr. Reed on New Year's night. The Detroit Elks made it a gala occasion, and selected Brother Aldrich to make the presentation speech. At the end of the second act of The Wrong Mr. Wright Mr. Reed was called before the curtain, but before he could say a word Mr. Aldrich stepped on the stage and presented Mr. Reed with the gift from his Scranton brethren. The comedian wittily accepted the gift. The Detroit Elks presented Miss Rush with a handsome basket of roses and lilies, and after the performance Mr. Reed and his company were entertained at the Elk lodge rooms.

There was a presentation at the Columbia Theatre, Boston, on New Year's. W. N. Meagher received a gold watch and chain from his fellow-employes.

Emma Howard, of Lincoln J. Carter's Northern Tornado company, received a handsome chatelaine watch as a holiday gift from Manager Jay Simms and members of the company. Owing to severe illness, Miss Howard will not be able to rejoin the company this season.

The orchestra of the Hagan, St. Louis, Mo., presented Manager Ollie Hagan with a beautiful hand-carved barometer and thermometer. He also received many other handsome presents as a testimony of the esteem in which he is held by his friends.

The Old Homestead company celebrated Christmas by a dinner at Portland, Ore. Lizzie N. Hall presided, and J. Callahan, Patch and Kupp, Albert Orcutt, Steve Baker, Mrs. Celia Baker, Blanche Verona, and Rene Howard assisted in entertaining.

Margie Cline commemorated what she announced as her "fifth" birthday at Columbus, O., on New Year's Day, by an informal dinner. Jerome Stensell was toastmaster, and the guests included Lee M. Boda, Ad. Miller, Monte Collins, Norma Wills, Messrs. Kinnear and Goodall, and the members of Miss Cline's company.

Charles A. Gardner's company exchanged many handsome Christmas presents. They had so many matinees during the holidays that Mr. Gardner presented each member of the company with a genuine tin dinner pail. He also proposed the addition of a cot in each dressing room, and that the whole company stop at the hotel de theatre.

Manager Long of the Frederick, Md., Opera House, tendered a banquet to his attaches on Wednesday evening last, at which the staff presented him with a handsome roll-top desk. Frank B. Rhodes made the presentation speech.

The William Owen company, who were acting at the Academy of Music in Saginaw, Mich., during Christmas week, assembled in Mr. Owen's parlors on Christmas Eve, with J. H. Davidson, manager of the Academy, as their invited guest. A large Christmas tree was heavily burdened with handsome gifts for every one present. J. W. McConnell, who officiated as Santa Claus, made a hit by his witty remarks in distributing the tokens of good fellowship.

JUSTICE AT LAST.

Duluth News-Tribune.

The Senate bill to amend the statutes relative to dramatic and musical copyright having been passed by that body and by the House is practically a law. It should have been a law long ago, but far better late than never; its success, after a dozen or more years of hard work by its sponsors, will be hailed with gratification by authors and composers and all honest persons the country over. There is no distinction in fact, and there should be no distinction in law between the theft of a play or musical composition and the theft of a coat, of a watch, or of any other piece of property. An author's brains are his stock in trade as much as a line of dishes and tin pans is the stock in trade of a man engaged in the crockery business; yet the latter has always been protected and the former left to the mercy of thievish writers and dishonest theatrical managers. This will be so no longer. Theatrical piracy hereafter will be subjected to punishment that will make the stealing, vending and use of dramatic and musical property as unprofitable, disgraceful and penal as the operations of the housebreaker or the highwayman.

THE NEW YORK DRAMATIC MIRROR, the foremost journal in the profession, has for years fought the species of dishonesty covered by the new bill, and the profession will readily concede to it a large share of the credit attaching to the bill's passage. Says THE MIRROR, commenting on the hard-earned victory: "Men who write plays and men who produce plays have for years been the prey of thieves who have operated openly because there was no exact provision of law that they could not in some manner evade. But the days of this dishonesty are numbered; and persons legitimately concerned in the theatre, who spend their minds, their originality, and their money for public amusement in due expectation of honest reward, now have promise of adequate protection. And this means more for the theatre as an institution than it does for individuals properly engaged in theatrical pursuits. There is no other business institution in this country that has been so embarrassed by the inadequacy of laws that would naturally be expected to protect it as the theatre. Stage interests in other countries are safeguarded as other interests are against forms of dishonesty and theft kindred to those that the Congress of the United States at last has taken cognizance of and authorized the courts to punish."

The miserable aggregations of hamfatters and barnstormers who tour the country under the black flag, injuring the reputation of worthy dramatic and musical compositions by unlawful and villainous productions of the same, will hereafter be compelled to either stick to Uncle Tom's Cabin or go out of business, to the infinite good of the profession and of the playgoer.

CUES.

Alberta Hadley, who has been seriously ill for some time, has left the Trinity Hospital, where she was confined, and is on the road to recovery. She was out for a short walk last week for the first time in four months.

Constance Compton (Mrs. W. B. Marston) sailed for Europe on Saturday. She will spend the Winter in London, Paris and Rome.

Ruth Macauley has signed for the Montreal Stock company at the Théâtre Français.

Hart Conway's Chicago School of Acting gave an excellent performance of Pinero's four-act farce-comedy, The Cabinet Minister, at the Grand Opera House on Dec. 29. Mr. Conway himself played a leading role in a manner in keeping with his reputation as a comedian. His pupils, moreover, showed that they are securing dramatic instruction at the hands of a competent teacher.

Coulter S. Anderson's new play, The First Families of Virginia, was first presented by the Frank E. Long company at Marshalltown, Ia., Jan. 1.

The Masonic Opera House at Oskaloosa, Ia., has been leased by Ed M. Fritz, who will make several changes and improvements in the theatre, including a new stage floor, new curtain and new scenery.

Eugene Wellington, manager of Gilmore and Leonard's Hogan's Alley company, was a MIRROR caller on Jan. 4. He states that the success of both companies is phenomenal.

In an action brought by Playwright William Gill to recover from William Barry money due on purchase price of the play, The Rising Generation, the defendant swore last Tuesday in a Brooklyn court that he could pay no more than he had already paid. Mr. Gill asserts that $1,700 are still owing.

"THE OLD STOCK DAYS"

And other thoughts suggested by reading the Christmas Mirror.

The current issue of the Christmas MIRROR appears to me to rival its predecessors in the literary quality and historic value of its contributions. I have read with deep interest Barton Hill's beautiful and tender tribute to Edwin Booth. This tribute has historic value aside from its absorbing interest to those who knew or admired its subject. To many, one of its chief points of interest will be the revelation of Booth's ambition to open his magnificent theatre with a performance of Othello with Edwin Forrest in the title role, and himself as Iago.

Such an event would have marked an era in the history of the drama in the English-speaking world. The knowledge of this noble and unselfish ambition can but add new lustre to the memory of Edwin Booth, while revealing to many those traits in the character of Forrest which made him so greatly misunderstood during the last twenty years of his life. A man of strong passions, he was a firm friend and an implacable foe. That he was wronged by his English wife and outraged by the courts of his own country no impartial reader of the history of the famous trial can for a moment doubt. With increasing years and growing physical infirmities the knowledge of his great wrong grew and rankled. And when the wife, whose talents were mediocre, sought to trade upon the notoriety she had gained, and continued the use of his great name for that purpose, his righteous anger knew no bounds. And it is an illustration of his character that to young Booth, whom he had dandled on his knee, he could never feel the same after he had supported the divorced wife. Small, no doubt, many will say, and unworthy so great a man, but in all ages men who have been great in art, literature, diplomacy, and war have been mere children in the matter of controlling their individual passions, where women were concerned. So far as we have had any record human nature has been the same, and will probably so continue in spite of moral suasion or legal enactments. And it may be remarked in passing that the influence of femininity upon the average juryman is prehistoric. Tradition tells us that when the beautiful courtesan, Phryne, was taken before the tribunal to answer for some of her derelictions, she was defended by one of her lovers, the great orator, Hyperides, who, when he felt the preponderance of evidence against his mistress and client, and realized that his evidence was likely to prove unavailing, threw back her draperies revealing her beautiful naked shoulders and bosom. That settled it. Those same learned Thebans were built on the same plan as the twelve good men and true who dispense justice (?) in modern criminal courts and divorce mills. Phryne was promptly acquitted and carried in triumph to the Temple of Venus.

Modern methods of working the "sympathy" gag differ somewhat from those employed by Hyperides, but the effect is just the same.

I found much pleasure and profit in reading McCloskey's Old Bowery article, and the portraits are excellent. But I am at a loss to know how my old friend, who is certainly better qualified in all directions to write accurately and entertainingly of the old Bowery theatres than anyone now living, could have overlooked the brief but meteoric career of "Billy Goodall." And certainly no reminiscence of those days is complete that omits Neaffie and Kirby. "Wake me up when Kirby dies" will linger as a tradition while the memory of the Old Bowery abideth with men.

The caption of this article, "The Old Stock Days," is a song that will probably go on for ever.

Like "the good old days of our fathers," "the good old mince pies that grandmother made," and various other "good old" things, they will continue to live in tradition and song.

Our loved Autocrat says that all generous minds have a horror of what are commonly called "facts." They are the brute beasts of the intellectual domain. Some fellows always have an ill-conditioned fact or two that they lead after them into decent company, like so many bulldogs, ready to let them slip at every ingenious suggestion, convenient generalization, or pleasant fancy.

But I started in to say something about the old stock days, and I must continue, even at the risk of being regarded as the man with the bull dog. I quote from Barton Hill's admirable article, wherein he refers to the famous Winter Garden Theatre engagements of Edwin Booth:

"The scenic artists, stage carpenters, costumers and property men were employed for weeks and months upon each play before it was put in rehearsal. One may easily understand . . . the sincere delight with which we watched the development of the productions, the interest we felt in the success for which all labored, . . . and our almost childish joy when we had progressed so far as to be permitted the adjuncts of 'scenes and properties.' On these occasions the rehearsal was devoted to a scene or an act only, until the closing days which were full of hope, anxiety and triumph. Those were the days of the 'old stock company.'"

"Look upon this picture and on this."

I quote from McCloskey's article: "Ah! those were the days of hard work, with comparatively small remuneration for the disciples of the drama. Three and four different plays in one night, and the programme changing nightly; new parts to be studied and old ones to be rehearsed, with changes of make-up and costumes that would reflect credit on the lightning change artist of to-day. A return to the 'palmy days' would scarcely be relished by the well-groomed and richly millinered sons and daughters of the dramatic art whose greatest labor to-day consists of the incessant repeating of the same lines incidental to a 'one hundred nights' run.'"

Strike an average somewhere between the two, as they are the extremes. At the time of which Messrs. Hill and McCloskey write there were probably in the United States two or three theatres with stock companies, whose plays were adequately rehearsed, costumed, mounted and acted, and in that house a run of more than six nights was unusual.

The Booth season at the Winter Garden marked an era in our advancement, but it was not repeated elsewhere. When he went "on the road," subsequently, visiting Baltimore, Washington, Cincinnati, Chicago, Pittsburg, Buffalo, Cleveland, etc., he carried no scenery, costumes or properties. He was supported by the local stock companies, and gave a nightly change of bill, and the plays were presented with the stock scenery. There was rarely more than one rehearsal, and with most of us it was simply a matter of "twelve o'clock must come." Romeo and Juliet would be costumed in part with the same costumes worn in Macbeth and Richelieu. They usually covered the centuries from the ancient Britons to Charles II.

On a Monday night in the character of Icebrook in Everybody's Friend, I pulled the nose of John E. Owens, as De Boots, in the same C. D. chamber wherein, on the Saturday night preceding, in the character of Laertes, clad in full armor, I had demanded of King Claudius the whereabouts of the fair Ophelia.

In 1869, my second season on the stage, I was the "juvenile" in a Western stock company. Couldock was the opening star, and in one week I studied and played for the first time six long parts, among them Prince Hal in Henry IV., Tristan in Louis XI., and the King in Richelieu. In addition I went on for the light comedy in a different farce each night. Harry Rainforth, now the partner of John Havlin in Cincinnati, was the low comedian of the company. John Germon, whom I frequently meet on the Rialto, was also a member. With Charlotte Crampton, a few weeks later, I studied and played in one week Laertes, Buckingham, Gratiano, Vicentio in Evadne, and Orpheus in Medea.

Do I want to do it again?

No!!!!

Would the theatregoers of that same city stand that same kind of performance now?

Not on your life. They have been educated to better things.

The leading stock houses of the principal cities of course employed scenic artists, but with the system of nightly or tri-weekly change of bill it can easily be seen that an artist could do little more than keep the stock stuff touched up, paint an occasional scene and prepare for some special or spectacular production expected to run for a week.

I am sure my good friend Hill could write entertainingly about the period which he briefly touches upon, when he was leading man in Buffalo at thirty-five per week. This would come nearer the real condition of things that generally prevailed during "the old stock days."

MILTON NOBLES.

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Marion DeJohns
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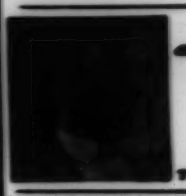

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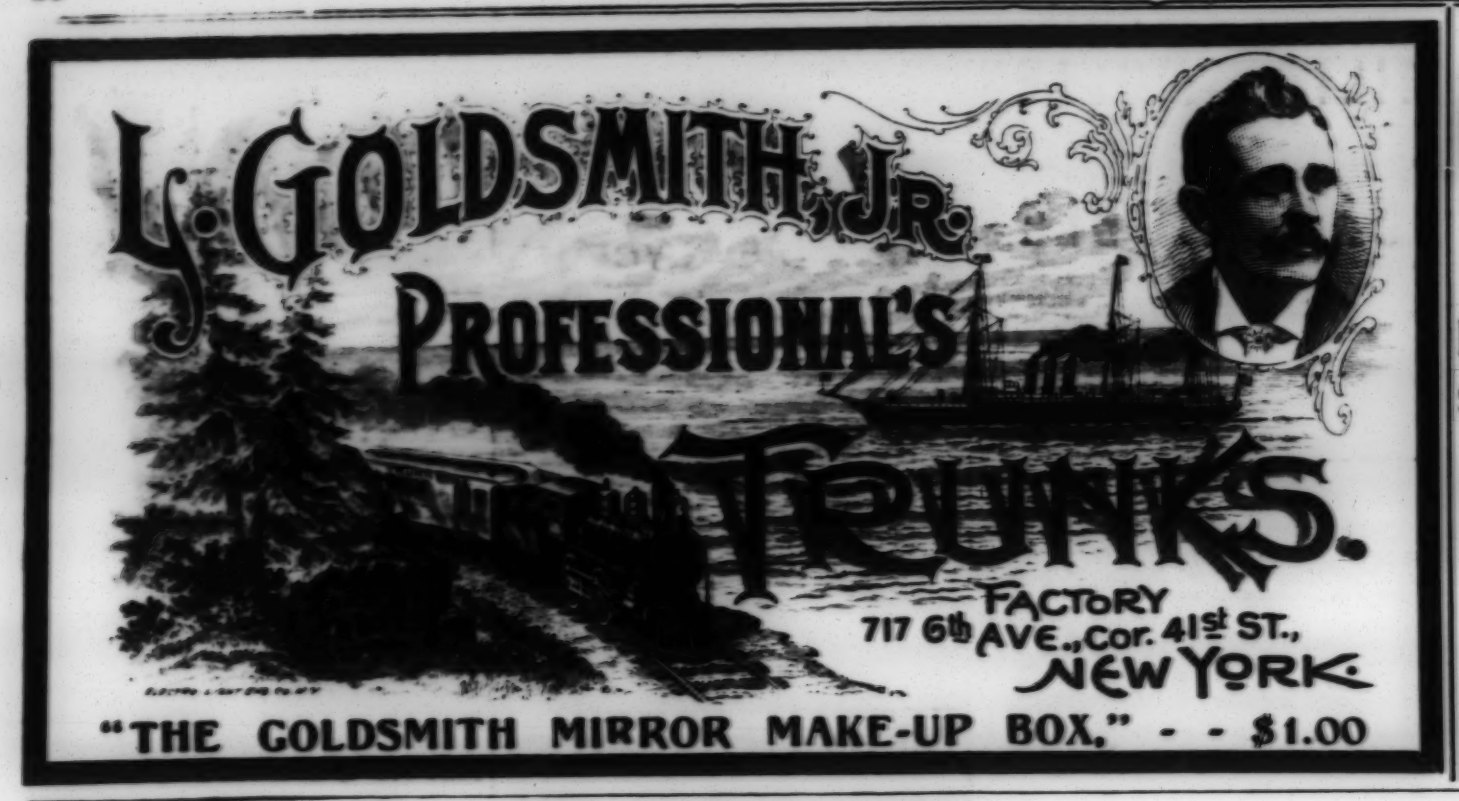

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